

Imax Announces New MPX Projection System

The MPX system consists of a new projector and other components as well as methods of reducing the cost of theater construction. The most significant feature of the new projector is that its aspect ratio is 1.78 instead of the 1.43 screen width-to-height relationship that has been the IMAX standard since its invention in 1970. This essentially commits MPX cus-

The cropped frame permits new theaters to be built with lower ceilings, a factor in cutting costs. Imax also proposes creating MPX theaters by merging two existing adjacent stadium-seat theaters. The company said that the total cost of the former option, including construction and hardware, would be about US\$3.25 million; the latter should cost just over \$2 million. This is reportedly 30–35% less per seat than an SR theater.

(See **IMAX** on page 8)

Executive director **Mary Ann Henker** reported that registration fees for the Glasgow conference will be unchanged from last fall's rates. About 600 people are expected at the Sept. 20–24 meeting, which will be hosted by the **Glasgow Science Center**, with the 8/70 theater at **Loch Lomond Shores**, about 30 minutes away, as a supporting theater. It will mark the first time an 8/70 theater has been involved in a GSTA event.

(See **GSTA** on page 8)

Bugs!
See Page 9.

Shindler's Site	2
Manatee: The Little Film That Could	3
The Biz: Film Stock, Deals, Personnel	4-5
Fleet Observes 30th Anniversary	6
Premiering This Month	9
Box Office Data	10-11
In Production	12-13
Bookings Data	14-21
Directory	22-23
Classified Ads	23
Shorts	24

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by Marty Shindler

Digital Cinema 2003: Moving Along

I have been following digital cinema for nine years, during which time it has always been on the horizon, promising to change the way films are distributed and to provide theaters with alternative programming.

Recently I saw the latest in digital cinema technology at the Digital Cinema Lab, part of the Entertainment Technology Center of the University of Southern California.

The first presentation was **Kodak's** prototype high-resolution Digital Cinema Projector based on the JVC 2048x1536 D-ILA chip. Unfortunately, much of the material was not color corrected, which cast a long shadow on the presentation. The image was rock steady and sufficiently bright, but the overall presentation was poor, and not typical of Kodak. I understand the prototype was sent back to Rochester for more work, and knowing Kodak, I expect they will get it right. It may just require some time and, of course, money.

The second demo, from **Texas Instruments**, was much better. The material was prepped correctly and it showed on the screen. Of particular note was the presentation of their 2K chip in a side-by-side comparison with the older DLP 1280 x 1024 chip. The 2K chip was noticeably better.

Organizing the forces

Producers, distributors, and exhibitors have different goals. The primary motivation for distributors is the savings that would be realized by not producing and shipping thousands of release prints.

Exhibitors, on the other hand, are primarily interested in getting people into seats. Spending \$150,000 or more on a d-cinema projector is prohibitive when a 35mm projection system, with many bells and whistles, is generally less than \$50,000. Why

Shindler's Site

would the chains want to spend that kind of money when customers rarely ask what kind of projector is being used?

(A minority *are* interested, though, as witnessed by the fact that the studio's print ads for films are beginning to highlight locations of digital theaters, as they do with enhanced 35mm prints in IMAX theaters and other special features.)

But d-cinema is getting closer, thanks to the efforts of three organizations.

The Digital Cinema Initiative, a collaboration of the major studios, was organized last year to set the standards for the eventual rollout of digital cinema. In addition to technical standards, the group is expected to develop and propose a business model that can work across the board. The former is feasible, but the latter seems to me to be much more difficult. Return on investment is a long-term, not short-term proposition.

The Digital Cinema Providers Group, a consortium of vendors that includes Texas Instruments, Barco, Christie Digital Systems, Dolby, QuVis and others, has been formed to represent the interests of the members, who have already made significant investments in d-cinema.

Exhibitors are represented by the National Association of Theater Owners. With the many bankruptcies that occurred in the past few years, this group appears to be spending only where a clear path to profitability can be found.

"On average, we operate on slim margins. Finding other ways to supplement that revenue base so we can keep ticket prices affordable is an important part of the business plan of our members," said **John Fithian**, president of NATO in a recent Associated Press article. He was referring to ads and other forms of preshow programming.

Alternative programming

Circuits are attempting to squeeze as much money out of their venues as possible using low-cost digital video

projectors, with lower resolution than d-cinema units. Recently, theater chains have been showing commercials - with both video and film projectors - before the feature presentation. Jay Leno has appeared in a specially produced theatrical spot for Nissan. But this practice has become controversial, and class-action lawsuits have been filed by theater patrons alleging deceptive business practices and breach of contract.

However, *Variety* reports that exhibitors earned \$250 million from preshow ads in 2001. Furthermore, the Cinema Advertising Council projects 30% growth in cinema advertising this year, compared with 20% in 2002.

A recent *Variety* survey reported the following results:

1. Are there too many commercials before the film? Yes 97%. No 3%.
2. Have you ever been inspired to buy a product based on those commercials? No 98%. Yes 2%.
3. Do you find they are part of the theater-going experience or do you feel hostage to them? Hostage 97%. Part of experience 3%.
4. Would you be willing to go to the Arlight [and] pay a couple of dollars more not [to] be subjected to them? No 100%. (The Arlight is an upscale theater in L.A. that charges more per head and offers very nice amenities. The LFCA held a part of its conference there last year.)

The answers to the last question are very revealing. It's fine to complain about the commercials, but people apparently do not want to spend more per ticket to avoid them. Premium pricing may not be as lucrative as some may hope.

Perhaps LF theaters and institutions that have been facing fiscal difficulties should consider some forms of advertising beyond simple sponsors' thank-you slides. Courting advertisers that were germane to the institutions and their audiences would create less backlash. Emphasizing that the ads help keep ticket prices down would add to the positive spin.

(See **SHINDLER** on page 3)

Manatee: The Little Film That Could

by Mark Merrill

Hey, I've got a great idea! Let's make an LF film about Florida manatees. First of all, we have international appeal—they're mentioned in at least one newspaper or magazine every week, worldwide! Second, they have the cute and cuddly factor, since they look like they're always smiling. Third, we can keep costs down since they're only found in Florida and live in easily accessible shallow areas. No expensive globe trotting for this crew. Four, manatees are under-represented in the documentary world, so the film will be a shoo-in for the museums.

That's what I said two years ago when **Tom Boyd** approached **Jim Matlosz** and me regarding his desire to make a film about the Florida manatee. And since Jim is a director of photography, Tom is an underwater cinematographer, and I used to work in LF post production, between the three of us we could get this thing done. Right?

What I didn't factor into the equation was the coming recession, corporate accounting scandals, acts of terrorism, and an impending war.

But at two years out and still no financing, we keep moving forward, leading **Kelly Germain**, editor of *The Big Frame*, to call us "The Little Film that Could."

How have we done it?

Well, back in March 2001, we started with five credit cards and the assistance of **Imax Corporation's** camera department and Florida-based **Jordy Klein Film and**

Video. We were able to ship a 15-perf camera and underwater housing to Florida for one week of shooting for a promo trailer. Then, with the help of **Consolidated Film Industries**, **RPG Productions**, and **Warner Brothers Sound**, we were able to complete a trailer with titles, graphics, narration, and six tracks of dynamic surround sound. **LFCA** and **GSTA 2001**—here we come! We're golden now!

Well, maybe not.

We learned a very important lesson from that trailer: the more polished the trailer looks, the more complete the project appears to be, leading most people to



L to r: co-directors Tom Boyd and Mark Merrill .

think we were finished, or at least fully funded.

So, with negotiations for funding continuing, we headed back down to Florida in January of 2002. With the remaining three credit cards we planned to shoot a month's worth of glorious 15-perf manatees. (They head to clear hot springs in cold weather). Everything was perfect, until the Imax camera arrived. The sheer mass of the shipment apparently caused a weather shift. Thirty-degree chills became seventy-degree heat and the manatees scattered throughout the state.

However, we were fortunate to be in the right place at the right time when two manatees suffering from cold stress had to be rescued. **SeaWorld Orlando** was called in, contacted us, and off we went. We shot the rescue and subsequent rehabilitation at SeaWorld where they were named Pine and Forest by the students of the Pine-Forest Elementary school. (See: cute, cuddly, and heartwarming too.)

This provided us with a unique opportunity since we now were able to film the manatees' progress until their release the following year, creating a narrative thread we could lace through the film. And we were sure to be financed by then.

LFCA 2002 passed and still no money. Then in July of 2002, **SeaWorld** called to alert us to the pending transfer of Pine and Forest to **EPCOT Center** for holding until their release in 2003. With the continued benevolence of Jordy Klein, and our one remaining credit card, we directed via phone from Los Angeles as Jordy captured the transfer, above and below the water, on 35mm film. Whether we panned the shots or blew them up with DMR, at least we have them on film. And we're sure to be fully financed by the manatees' release.

GSTA 2002 ended and soon another Florida winter came and went with no funding. While our negotiations continued with several corporations, the court-ing process was hampered by corporate mergers and reshuffling of executives. Then, in February 2003, **EPCOT** called to say they were releasing Pine and Forest. Now with no credit cards, we negotiated with **Disney** to share its 24p high-definition video footage of the release.

So we're left with a film that is ready to start shooting: underwater and topside photo tests complete, impenetrable locations scouted and secured, the leading manatee scientific advisors on board, music composer signed, Japanese and worldwide video/DVD distributors in place, a companion book deal with the *New York Times* science writer, and an Academy Award-winning narrator committed to the film. Plus a myriad of donated items and services from **SeaWorld**, **Disney**, **Henderson Aquatic**, **Northern Diver**, **Pelican Products**, **Hook and Tackle Sportswear**, and the **Plantation Inn**.

Okay...so where's that money? I think I can. I think I can....

Mark Merrill is president of *Machine Age Films*, and is co-directing *Manatee: The Forgotten Mermaid*.

(from **SHINDLER** on page 2)

The transition is under way. Where and when digital cinema gets rolled out on a broader basis remains to be seen. Nevertheless, with several organizations attempting to represent their members' interests and to resolve differences with the other groups, d-cinema is moving along.

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FILM STOCK

Imax posts profits in 2002 Q4, year

For the quarter ending Dec. 31, 2002, **Imax Corporation** earned profits of US\$684,000 (\$0.02 per share) on revenues of \$37.3 million, compared to a profit (after a one-time gain of \$31.2 million) of \$19.6 million (\$0.63 per share) on revenues of \$33.9 million in the fourth quarter of 2001.

For the year ending Dec. 31, 2002, the company posted a net profit of \$12.0 million (\$0.36 per share) on revenues of \$130.7 million compared to a loss (after various one-time charges) of \$145.1 million (-\$4.69 per share) on revenues of \$118.7 million in 2001. The 2002 result is the first profitable year for Imax since 1999.

The company signed deals for 11 theater systems in the fourth quarter of 2002, and 21 for the full calendar year, compared to 8 signings in 2001's Q4 and 13 signings in all of 2001. Imax recognized revenues from five installations in Q4, 16 in the year, for a total of 232 operating systems as of Dec 31, 2002.

Imax's backlog (systems ordered but not yet installed) currently stands at 63, with a value of \$154 million.

In announcing the results, co-CEOs **Richard Gelfond** and **Bradley Wechsler** continued to emphasize DMR™, the company's digital remastering process, and its role in "making IMAX theaters the newest release window for Hollywood films." They said they expect to announce the simultaneous opening of a major studio film in IMAX and 35mm theaters in the coming months, and to have at least one other DMR project by the end of the year.

The executives also touted two recent deals with **Regal Entertainment Group** to install IMAX systems in seven of the chain's theaters (see *The Biz*, *LFX* November 2002) as evidence of renewed interest among commercial exhibitors. In the latest of the deals, announced in late February, Regal will reopen a closed IMAX theater in Boise, ID, and will convert the **UA Colorado Center** theater in Denver from 8/70 back to IMAX.

Gelfond and Wechsler did not mention that the seven theaters were among eight former IMAX theaters that were either closed or converted in 2001, following the bankruptcies of the **Edwards** and **United Artists** chains which Regal later acquired. Therefore they do not provide a net increase in the number of IMAX theaters.

The company's stock hit a one-year low of \$2.61 two weeks before the results were posted on Feb. 27. The price had risen to \$3.27 on Feb. 26, and jumped to \$3.72 after the announcement. In the following week shares rose as high as \$4.52, but by press time in mid-March were trading around \$4.10.

DEALS

Imax signs three theaters in China

In February **Imax Corporation** announced that it had signed deals for three theater systems in the People's Republic of China, bringing to eight the total number of IMAX theaters expected to open by 2005. One theater will be in Beijing and two will be in Dongguan, about 130 miles (208 kilometers) south of Beijing. Imax says this makes China the fastest growing market in company history.

The Beijing theater will be a 500-seat 3D house located in the new **China Film Museum**, which will be part of the Beijing Film and Television City. One of the Dongguan theaters will be a 3D screen in the **South China Mall**, the first theme-park style shopping mall in China. It is set to open in 2004. The other Dongguan IMAX will be a 300-seat dome theater at the **Dongguan Science and Technology Museum**, which will open in early 2004.

Brisbane IMAX closes in March

The **IMAX Theatre Brisbane** in Australia closes on March 23, following some last-minute maneuvering related to the sale of the building in which it is located. As reported here last month (see *The Biz*, *LFX* February 2003) there were rumors that the buyer, a local government agency, was considering operating the theater or

DEALS

finding an operator for it, but no such arrangements have been made.

The closure will leave Australia with only two of the six IMAX theaters originally developed by **Cinema Plus** and now operated by **World's Biggest Screen Pty. Ltd.**: Sydney and Melbourne. In addition, there are two older IMAX theaters, at the Dreamworld theme park in Coomera and a dome theater in Townsville (both in Queensland), and 8/70 theaters in Katoomba, New South Wales, and Melbourne, Victoria, the latter at the **Australian Centre for the Moving Image**, which opened in December 2002.

Two German IMAX theaters close

The financially troubled IMAX theaters in Bochum and Frankfurt, Germany, closed on Feb. 28, although details about the situation are sketchy. The theaters' Web site says they are closed because of "technical problems," but sources tell *LFX* they are unlikely to reopen.

The theaters were developed in the late 1990s by **N.e.U.e. Theater GmbH & Co. K.G.**, along with a third in Düsseldorf. The Bochum screen was moderately successful, but the other two suffered from poor locations and struggled until N.e.U.e. filed for bankruptcy in July 2001 (see *The Biz*, *LFX* August 2001), when the Düsseldorf theater was closed. Minority owner **Volker Riech** formed **I. M. Theater-Verwaltungsgesellschaft mbH** to acquire the theaters after the insolvency process was concluded, and operated the remaining two, reportedly with limited success.

Attempts to reach the company for comment were not returned by press time.

Ghosts of the Abyss bookings

As this issue went to press, **Buena Vista Pictures Distribution** announced that **James Cameron's** *Ghosts of the Abyss* will open on April 11 in 51 LF 3D theaters and 45 35mm 3D screens. All but one of the LF screens is an IMAX; the exception is the Mammoth Screen Theater at the **North American Museum of Ancient**

THE BIZ

DEALS

Life, in Lehi, UT, which is a **Cinema Development Company** 15/70 theater. Eleven of the 35mm screens belong to **Regal Entertainment Group**, as do 13 of the IMAX theaters. Other multiplex chains that have signed up include Showcase and Marcus.

More bookings are expected by opening day.

Johannesburg theater to close

The **Hyde Park IMAX Theatre** in Johannesburg, South Africa, will close on March 31. The director of South Africa's four IMAX theaters, **Leanne Jefferies**, tells *LFX* that the theater was unable to negotiate favorable terms for the renewal of the building's lease. The 289-seat SR theater opened in March 2001.

The closing leaves South Africa with three IMAX theaters, in Cape Town, Durban, and Pretoria. According to Jefferies in her talk at the **Giant Screen Theater Association** conference last September, the original theater in Cape Town, which opened in 1994, was successful while it was the only theater in the country. But after the other theaters were built in 2000 and 2001, Cape Town lost attendance and the new ones struggled to survive.

LEGAL BRIEFS

Polla sues Mega, Pac Title, Grinker

Larry Polla is suing **MegaSystems Inc.**, **Pacific Title** and **Arts Studio**, **Safeguard Scientifics, Inc.**, and **Hilary Grinker** for fraud, negligent misrepresentation, conspiracy to defraud, and other charges stemming from his involvement with and employment by MegaSystems.

Polla founded **Hi-Tech Theater Equipment and Services Company** in 1985, and with **Stephen Kitten** developed an 8/70 projector that they marketed under the Hi-Tech name. In 1997, Grinker, president of **Educational Marketing Concepts**, a Safeguard company, organized a merger of EMC, Hi-Tech, and **World Cinemax Productions** to form MegaSystems, with plans to sell LF projectors, make LF films, and

own and operate LF theaters. Within months of the merger, World Cinemax, which owned several theaters, pulled out of the company. (See *The Biz*, *MaxImage!*, April 1998 and August 1998.) Polla was president of the newly formed company, with responsibility for projector manufacturing and sales, but was terminated in January 2000.

Polla's suit, filed in Florida's Seventh Judicial Circuit, alleges that Grinker and the president of Safeguard, **William Musser** (now Grinker's husband), fraudulently misrepresented the financial condition of EMC, its debt level, the cost of *Olympic Glory* (the LF film the company was producing), and other matters to induce Polla to agree to the merger and transfer his patent rights in the projector to MegaSystems.

In March 2001 MegaSystems defaulted on US\$2.1 million in loans and was subsequently merged with Pacific Title, another Safeguard company, at which time Grinker left the company.

Repeated calls to Pacific Title for comment on Polla's suit were not returned.

PERSONNEL

Otto resigns from Ft. Worth

Don Otto has announced that he will leave the **Fort Worth Museum of Science and History** on March 31, the 28th anniversary of the day he started there. He has been president of the museum for 26 of those years, having succeeded Helmuth Naumer to the position in 1977.

Otto says that, having completed the planning for a major expansion that will double the museum's exhibit space and revitalize the existing facilities, he decided that it was time for him to move on and "turn these developments over to new talent with new ideas."

The museum's board has appointed senior vice-president **Charlie Walter** to be interim director while a permanent replacement is sought.

During Otto's tenure he built the 356-seat Omni Theater and raised museum

attendance from 300,000 per year to over a million. He tells *LFX* that he is "not leaving town" immediately, but that he has had offers from inside and outside the museum world.

Whelan departs from Sony

Derval Whelan, vice president of film for **Sony**

Pictures Classics, **Large Format** since 1997, left that position at the end of February. Whelan started with the company



Derval Whelan

in 1995 as executive director of marketing, and moved to the VP spot when **Mark Katz** switched from Sony to **nWave Pictures**. Before joining Sony, Whelan had worked in conventional film marketing for Miramax, MK2 USA, and Orion Classics.

Sony has produced and distributed five LF films: *Wings of Courage*, *Across the Sea of Time*, *Mark Twain's America*, *Thrill Ride*, and its most recent title, *Cirque du Soleil: Journey of Man*, which opened in 1999. Sales and distribution tasks for the library will continue to be handled by long-time Sony staffer **Angela Pirrone**.

Whelan tells *LFX* she hasn't lined up her next position yet, but hopes to find a marketing position, probably outside the LF world, in New York.

Bennington leaves Pittsburgh

In December **Seddon Bennington** left the **Carnegie Science Center** in Pittsburgh, PA, to become chief executive officer of Te Papa, the national museum of his native New Zealand. Bennington had been director of the Carnegie Science Center since 1994.

(See *BIZ* on page 9)

San Diego's Fleet Observes 30th Anniversary

The **Reuben H. Fleet Science Center** celebrates its 30th anniversary on March 10, 2003. When it opened in 1973, the center featured the second permanent IMAX theater, which was also the first IMAX dome theater, then called Omnimax. The following account is based on the Fleet's official history, as well as on an interview with president **Jeffrey Kirsch** by LFX.

On March 10, 1957, a group of citizens met at the San Diego Hotel and proposed to build a museum of science and industry, with a planetarium as the major attraction. In August, they incorporated as the San Diego Hall of Science (since renamed the San Diego Space and Science Foundation), naming **Glenn Havens** as president.

In 1965, two employees of General Dynamics, **Edward Creutz** (a nuclear physicist), and **James Crooks, Jr.** (an electronics engineer), presented a model of a planetarium with a revolutionary new concept for the proposed science museum.

This new concept featured a 76-foot dome tilted at a 25-degree angle down in front of the spectators, who were to be seated in tiered rows all facing forward.

This would give the illusion of being suspended in space. Traditional planetariums consisted of a horizontal dome, with spectators seated in concentric circles around the planetarium projector.

Creutz and Crooks, along with other members of the early planning committee (including **Preston "Sandy" Fleet**, **Bernard Gross** and Captain **Norval Richardson**), realized the enormous risks involved in developing this radical concept. However, they were determined to succeed.

In 1969 the city and county of San Diego, in a joint powers agreement, established the San Diego Planetarium Authority to oversee the issuing of \$3 million in revenue bonds for the development of the planetarium and science center. **Spitz Space Systems** (then Spitz Laboratories) of Chadds Ford, PA, was awarded the contract to construct a computer-controlled "Space Transit Simulator." This new kind of star projection system would accurately re-create the star field as it appeared at any time, past, present, or future.

The tilted dome also served as the projection screen for a new film format. The IMAX system was quite new: the first and, at that time, only permanent theater had

opened in Toronto in 1971. It used a flat, rectangular screen. Sandy Fleet worked with the founders of **Imax Corporation** to modify the IMAX projection system for the dome theater, and coined the name OMNIMAX.

Named the **Reuben H. Fleet Space Theater and Science Center**, the facility opened to the public on March 10, 1973. Major Reuben H. Fleet, father of Sandy, was a pioneer in American aviation. Fleet was commissioned by president Woodrow Wilson to form the U.S. Air Mail Service, making him Air Mail pilot number 1. Later he became involved in aircraft manufacturing and moved his company, Consolidated Aircraft, from Buffalo, NY, to San Diego. Consolidated built many of the famous bombers of World War II, including B-24 Liberators and PBY Catalina flying boats. He later sold his company to Vultee aircraft, which in turn changed its name to Convair (Consolidated-Vultee). Reuben Fleet died on October 29, 1975, at the age of 88. Sandy Fleet died in 2000.

Initially, the science center's exhibit area was only 6,000 square feet (550 square meters) and grew slowly in the shadow of the space theater. A multimillion-dollar expansion project completed in May 1998 — just two months after the center's 25th anniversary — tripled exhibit space and doubled the size of the facility. The center now houses five exhibit galleries, with hands-on science and technology exhibits, a motion-based simulator attraction, and the Nierman Challenger Learning Center, a realistic Mission Control and space station mockup.

The expansion also included two state-of-the-art classrooms; the Little Learners Lab, for children ages 2–6; the Community Forum, a multipurpose facility for lectures, meetings, and social functions; and the Entry Rotunda, with a ticket counter, café, and gift shop. In 1999 the center added *Meteor Storm*, a virtual reality experience, and began work on *TechnoVation*, an evolving exhibition of San Diego's achievements in science and technology.



Construction of the planetarium dome, circa 1972.

The 310-seat theater is little changed from 30 years ago: the projector has been upgraded with a new lamphouse, but is otherwise mostly original. The dome screen has been replaced, as have the seats. And the original star ball planetarium projector was replaced with a Digistar II in 2001.

Among the activities planned in observation of the 30th anniversary are an exhibit on the center's history and a film festival that will include screenings of the center's first two 15/70 films: *Garden Isle* (1973) and *Cosmos* (1974). On the anniversary day, theater tickets will be rolled back to their 1973 price: \$2.75.

Kirsch, who became director in January 1983, says that a handful of people from the early days will be present for the anniversary. **Lori Fleet Martin**, the great-granddaughter of Reuben Fleet, was ten years old at the opening, and is now a board member. **Mary Anderson**, who was an usher in 1973, still comes in part-time, and has become the center's unofficial historian.



The Science Center under construction in 1972.



As it appears today.

(from *GSTA* on page 1)

Web access is not widely available, paper forms will be distributed.

Theaters were also offered the opportunity to pay US\$5,000 to add a set of site-specific questions and increase the sample size for their theater, to obtain a detailed look at their visitors. A pilot program with four locations has just been completed, and is being used to adjust the questionnaire and procedures. The full program will begin in April, and completed by the end of May. The results will be presented at the Glasgow conference, at the GSTA Web site, in *The Big Frame*, and summarized in a fall issue of *LFX*.

The non-viewers study will be conducted by TNS via phone calls in the spring and summer, and will also be completed by the fall meeting.

Dave Duszynski reported on the LF theater attendance tracking system, which begins collecting data this month. Through a Web site, participating theaters will provide their total monthly attend-



David Duszynski

No individual theater's data will be visible, but users will see regional and national totals and be able to compare various factors, such as the performance of flat-screen theaters vs. domes. Admitting that there are numerous concerns and possibilities for such a system, Duszynski said that the committee's plan is to start out with a simple system and expand it slowly. A pilot program is being tested in March.

Tracy Guiry of the Education and Re-

search Committee said that the committee would apply for a **National Science Foundation** grant for a follow-up of the study of the effectiveness of LF films' educational materials begun at the 2002 conference.

The association ended up with a small surplus from the 2002 conference, and its 2003 budget is \$839,000, down by about \$100,000 from 2002. Future conferences and meetings are as follows:

• 2003 Conference: Glasgow, Scotland, Sept. 20-24

• 2004 Mid Winter: Berlin, Germany (dates tba, but coordinated with Euro-max Filmmakers' Symposium)

• 2004 Conference: Montreal, Canada, Sept. 9-13

• 2005 Mid Winter: Virginia Beach, VA, Feb. 3-5

• 2005 Conference: Osaka, Japan, Sept. 26-30

• 2006 Mid Winter: tba

• 2006 Conference: Galveston, TX, Sept. 15-19

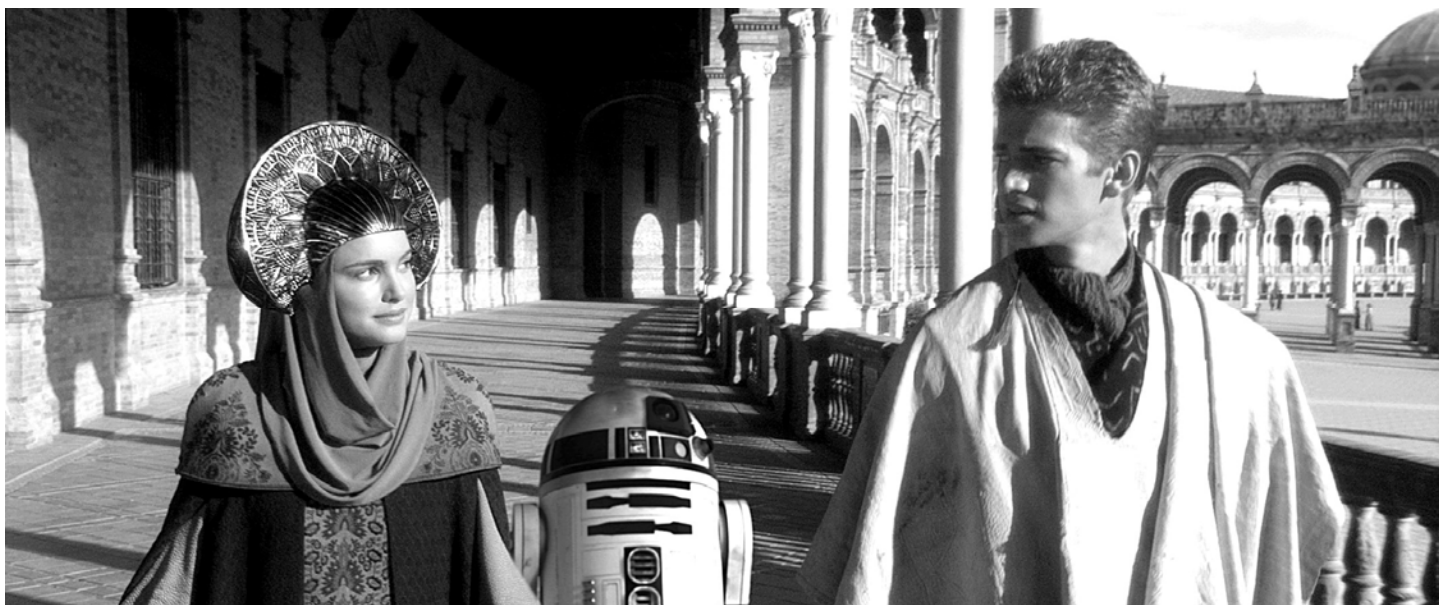
(from *IMAX* on page 1)

The MPX system joins the DMR remastering process in Imax's strategy to dramatically expand the number of IMAX theaters in multiplexes. In his Las Vegas presentation, O'Reilly said the company's goal is to have 240 multiplex theaters by 2006, up from 96 today. The company believes that a constant flow of converted

Hollywood films will create a demand for additional theaters, which will in turn lead to more films being repurposed, a process Gelfond has called a "virtuous cycle."

In their presentations in Las Vegas, O'Reilly and Gelfond described audience research the company had commissioned during the runs of *Star Wars Episode II* and *Apollo 13*. The average distance driv-

en to the IMAX theater for those two films was about 25 miles, which they said indicated a willingness to drive past closer theaters for the sake of the "IMAX experience." Customers also paid a premium of \$2-\$3 for their tickets, and said they'd be willing to pay even more for day-and-date IMAX versions of major Hollywood blockbusters.



Imax Corp. hopes that more Hollywood films like *Star Wars, Episode II*, starring Natalie Portman and Hayden Christensen, will get the DMR treatment.

Premiering This Month: *Bugs!*

"Earth is dominated not by humans but by insects, and has been for the last 400 million years. We share our planet with an insect population so numerous that its combined weight is twelve times greater than that of all humans.

"Bizarre, alien, and beautiful, insects are an endless source of fascination. Yet theirs is a secret world of which most people know little.

"*Bugs!* will magnify the minuscule world of insects and explore the miracle of their success. From metamorphosis to mastery, predator to prey, and community to concealment, *Bugs!* will startle and enthrall

audiences of all ages as it uncovers surprising sophistication at the foundation of the food chain.

"Technical Academy Award winners **Image Quest 3D** used a state-of-the-art 3D snorkel lens to focus on hatching eggs, insect nests, and transforming larvae. Spectacularly versatile, the lens can move within an inch of the ground, dive down holes and slide into miniature gaps. Visually stunning shots have been photographed with one of the world's most advanced optical benches and aerial imagery systems.

"Rigorously accurate lifelike sets were

assembled in the studio to enable tracking moves through desert, rain forest, and pond. Blue-screen digital visual effects will be applied to create a richer depth of field, enhancing the remarkable



close-ups.

"The unique process of metamorphosis will be accelerated with time lapse photography to illustrate every transitional stage while predatory stalking will be dramatically highlighted in slow motion."

Produced by **Principal Media Group** and distributed by **SK Films**. Release: Spring 2003



Peter Parks (seated) filming with a custom-built 8/70 3D rig for *Bugs!*

(from **BIZ** on page 5)

Before coming to the U.S., Bennington was CEO of the Scitech Discovery Center in Perth, Australia, head of the division of professional services at the Western Australia Museum (also in Perth), and inaugural director of the Wellington (N.Z.) City Art Gallery.

Neifeld departs MegaSystems

At the end of February, Cathy Neifeld left her position as president of **MegaSystems, Inc.** The move follows the transfer of the company's product line of 8/70 projectors to **Ballantyne of Omaha**, reported previously (see *LFX*, December 2002).

Neifeld started with MegaSystems in

1996, when it was known as Educational Marketing Concepts, serving as director of film distribution for *Olympic Glory*. After the merger with **Hi-Tech** that formed MegaSystems in 1998 (see item above), Neifeld had many roles in marketing the company and its products, and was promoted to executive vice president. In May 2001, following the departure of former president **Hilary Grinker**, Neifeld became president.

Before 1996, she was an attorney in private practice for ten years.

Although she didn't reveal her current plans to *LFX*, Neifeld stressed that this is not her obituary: "I am alive and kicking!!!"

Connolly forms 360-Media

Myles Connolly, most recently with **Aperture Films**, has formed **360-Media** to develop and produce LF films. Connolly was with **MacGillivray Freeman Films** for nine years before forming Aperture with two colleagues in the spring of 2000. At MFF he performed many functions, including serving as associate editor, visual effects supervisor, and production coordinator.

While at Aperture he assisted in the production of *Lost Worlds*, *Bears*, and *Kilimanjaro: To the Roof of Africa*.

At the moment he is working with producer **Scott Swofford** as editor on *Texas: The Big Picture*, and tells *LFX* he has "other irons in the fire."

THE *LF* EXAMINER INDEX

February 2003

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts.

Key to film abbreviations is on page 21.

Wk Ending	Title	Dom	Dom	Intl	Intl	Total	Wks	— Screens —		
		Gross	Cume	Gross	Cume	Cume		Dom	Intl	Tot
2/4/2003	LionKing	1,042,790	10,905,287			10,905,287	6	66		66
2/6/2003	SpaceSta	296,891	32,139,270	248,261	10,503,529	42,642,799	43	43	26	69
	Trex	31,079	42,241,329	31,265	31,785,168	74,026,497	221	2	9	11
	SAA	27,439	13,914,536	17,443	4,057,228	17,971,764	104	7	9	16
	HaunCast	22,300	5,646,902	76,300	8,907,812	14,554,714	101	3	9	12
	Galapago	7,096	13,925,622	12,001	5,136,451	19,062,074	169	4	1	5
	E3D	6,070	6,716,482	54,700	29,187,267	35,903,749	206	2	9	11
	Apollo13	4,664	1,432,213			1,432,213	20	3		3
	Extreme	3,810	12,358,904	2,108	12,748,871	25,107,775	204	3	3	6
	AlienAdv	2,100	4,246,804	50,100	9,499,836	13,746,640	181	1	7	8
	CTPA	1,970	2,995,080	4,415	2,513,066	5,508,146	87	3	3	6
	SVTS		1,934,053	16,524	2,062,239	3,996,292	14		4	4
2/11/2003	LionKing	799,849	11,668,877			11,668,877	7	66		66
2/13/2003	SpaceSta	336,728	32,495,730	249,245	10,767,824	43,263,553	44	43	28	71
	SAA	38,570	13,953,106	25,432	4,082,659	18,035,765	105	9	9	19
	Trex	26,732	42,268,298	38,139	31,836,167	74,104,465	222	2	10	12
	HaunCast	21,185	5,668,087	69,351	8,977,163	14,645,250	102	3	9	12
	Galapago	6,439	13,932,865	10,316	5,145,315	19,078,180	170	3	2	5
	Apollo13	4,516	1,437,422			1,437,422	21	2		2
	E3D	4,500	6,720,982	49,371	29,236,638	35,957,620	207	2	9	11
	Extreme	3,350	12,362,253	2,127	12,750,998	25,113,251	205	3	3	6
	CTPA	1,400	2,995,985	7,862	2,539,307	5,535,292	88	1	4	5
	AlienAdv	1,400	4,248,204	44,431	9,544,267	13,792,471	182	1	7	8
	SVTS		1,934,053	8,351	2,071,373	4,005,426	15		3	3
2/18/2003	LionKing	774,540	12,473,256			12,473,256	8	66		66
2/20/2003	SpaceSta	337,199	32,841,043	230,691	11,111,226	43,952,270	45	41	28	69
	SAA	58,581	14,011,687	27,587	4,110,246	18,121,933	106	9	9	18
	Trex	31,417	42,300,948	55,364	31,900,290	74,201,238	223	3	12	15
	HaunCast	22,924	5,691,011	31,222	9,038,385	14,729,396	103	3	9	12
	E3D	12,981	6,733,963	54,551	29,291,189	36,025,152	208	2	9	11
	Galapago	5,537	13,938,905	5,925	5,148,815	19,087,719	171	4	1	5
	Extreme	4,831	12,367,084	3,201	12,754,199	25,121,283	206	3	4	7
	Apollo13	4,620	1,441,316			1,441,316	22	2		2
	CTPA	2,405	2,999,085	12,620	2,560,598	5,559,683	89	1	3	4
	AlienAdv	1,300	4,249,504	44,189	9,588,456	13,837,960	183	1	7	8
	SVTS		1,934,053	1,718	2,072,769	4,006,822	16		1	1

Wk Ending	Title	Dom	Dom	Intl	Intl	Total	Wks	— Screens —		
		Gross	Cume	Gross	Cume			Dom	Intl	Tot
2/25/2003	LionKing	574,947	12,996,675			12,996,675	9	66		66
2/27/2003	SpaceSta	342,121	33,212,609	217,536	11,323,336	44,535,944	46	41	28	69
	SAA	48,274	14,059,961	72,398	4,182,643	18,242,605	107	9	9	18
	Trex	29,258	42,333,267	51,524	31,971,644	74,304,911	224	3	14	17
	HaunCast	20,500	5,711,511	63,259	9,101,644	14,813,155	104	3	9	12
	E3D	12,317	6,746,280	50,250	29,341,439	36,087,719	209	2	9	11
	Extreme	6,133	12,373,217	7,248	12,761,447	25,134,664	207	3	4	7
	Apollo13	5,732	1,449,036			1,449,036	23	3		3
	Galapago	4,937	13,945,214	6,097	5,154,743	19,099,957	172	5	2	7
	CTPA	2,380	3,001,280	16,977	2,584,738	5,586,018	90	1	2	3
	AlienAdv	1,200	4,250,704	44,658	9,633,114	13,883,818	184	1	7	8

(from **SHORTS** on page 24)

Five films up for sound award

The Motion Picture Sound Editors (MPSE) has nominated five LF films for the Golden Reel Award in the category of Best Sound Editing in a Special Venue Film. They are *India: Kingdom of the Tiger*, *Kilimanjaro: To the Roof of Africa*, *Pulse: A Stomp Odyssey*, *Santa Vs. the Snowman*, and *Ultimate X*. (Also nominated are two non-LF films, *Dolly* and *Lucky*.)

The awards will be presented in a ceremony at the Century Plaza Hotel in Los Angeles on March 22. This year is the fiftieth anniversary of the Golden Reel Awards.

Taylor to receive Vision Award

The Kodak Vision Award will be presented to cinematographer **Rodney Taylor** at the annual conference of the **Large Format Cinema Association** in Los Angeles in May. The award, presented for "excellence in LF filmmaking," recognizes Taylor for his contributions to such films as *Wildfire*, *Amazing Journeys*, *Our Country*, and *The Legend of Loch Lomond*.

La Géode presents LF awards

Some 30,000 people attended screenings of 10 LF films at **La Géode's** eighth annual LF film festival in Paris, Jan. 15 – Feb. 2. The public voted for two of the festival's five prizes; the others were picked by a jury of LF experts.

Adrenaline Rush received an honorable mention from the jury; the Kodak Image Prize went to *Space Station*; the Children's Prize was given to *Horses: The Story of Equus*, and the Public Prize and the Grand Prize of the Festival were won by *Pulse: A Stomp Odyssey*.

Duncan making butterfly film

Milwaukee, WI-based **Thunder House** has announced that it is in pre-production for its first LF film, *The Great Butterfly Hunt*. The film will be produced by **Jeff Miller**, producer of *Lewis & Clark: Great Journey West*, and written and directed by **Kevin McCarey**.

The company is the LF subsidiary of the **Duncan Group**, a television documentary production company. Principal **Chip Duncan** says the firm hopes to produce two or three LF titles a year, with one on Angel Falls up after the butterfly film.

Mexico protects Ocean Oasis land

In January Mexican president **Vicente Fox** fulfilled a promise he made after seeing *Ocean Oasis*, signing a decree that protects two islands in the Sea of Cortez from threatened resort development. The islands, *Isla Espiritu Santa* and *Isla Partida*, were purchased by several environmental organizations and individuals and donated to the Mexican government. The project was coordinated by **FUNDEA**, the Mexican Foundation for Environmental Education, one of the supporters of *Ocean Oasis*.

The LF film, produced by **Summerhays**

Films, highlighted the pristine nature of the region, once called "the world's aquarium" by **Jacques Cousteau**.

Imax founders honored

The founders of **Imax Corporation**, **Graeme Ferguson**, **Robert Kerr**, **Roman Kroitor**, and the late **William Shaw**, were inducted into the Cambridge, ON, Hall of Fame in early February. The four men grew up in the town of Galt, near Toronto, which was incorporated into Cambridge in the 1960s.

The sincerest form of flattery...

From Fox TV's *The Simpsons*, Feb. 24.

Exterior: The Springfield IMAX theater. On the marquee: "Nature's Biggest Holes"

Interior: The IMAX theater, mostly empty seats, with only seven people inside. On-screen, an Arnold Schwarzenegger-like host, looks out over the Grand Canyon:

"From the widest gully to the deepest trench, holes define who we are and where we're going. [Cut to a dog digging a hole.] And although Rover here may not know it, he is participating in a ritual as old as time itself. He is giving birth to a hole. [Cut to shot of dolphins swimming.] Or consider the dolphin, nature's most filmed creature. Even they have holes: blowholes!"

Bart Simpson, at home, speaking to his family around the dinner table:

"And did you know the hole's only natural enemy is the pile?"



* New listing.

Underlined titles are 3D

Updated information is printed in bold.

Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Ghosts of the Abyss

EarthShip Productions; distributor: Buena Vista; director: James Cameron; producers: Gig Rackauskas, Andrew Wight; co-executive producers: James Cameron, Walden Media. Cast: Bill Paxton. 3D. 60 min. Release: April 11, 2003.
— Editing is under way.

Top Speed

MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; editors: Jason Rosenfield, Dale Beldin; script: Jack Stephens, Glen Petre; camera: Brad Ohlund, Jack Tankard, Greg MacGillivray; producers: Greg MacGillivray, Alec Lorimore. Starring Marion Jones, Lucas Luhr, Marla Streb, Steve Murkett. Host: Tim Allen. Release: April 2003.
— Film is complete.

Texas: The Big Picture

Texas State History Museum Foundation; distributor: TSHM; director: Scott Swofford; DPs: Sean Phillips, T.C. Christensen; composer: Sam Cardon; producer: Jan Wieringa; executive producer: GSD&M. Narrator: Colby Donaldson. Premiere: April 28, 2003. General release: September 2003.
— Principal photography is complete.
— Editing has begun.
— World premiere set for April 28, 2003, in Austin.

Legend of the Forest: Special Edition

Tezuka Productions Co., Ltd./Aoi Promotion Inc.; distributor: Sarai Inc. (Japan), tba

(elsewhere); writer, director: Osama Tezuka; executive producers, LF edition: Hitoshi Hara, Takayuki Matsutani. Release: Spring 2003.

Our Country (wt)

Gaylord Entertainment; distributor: Giant Screen Films; directors: Steven Goldmann, Keith Melton; DP: Rodney Taylor; script: Tom Neff; music producer: Randy Scruggs; sound design: Michael Davis; producer: Tom Neff; executive producers: Steve Buchanan, Mark Floyd. Cast: Lyle Lovett, Loretta Lynn, Dolly Parton, Earl Scruggs, Dwight Yoakam. Narrator: Hal Holbrook. Release: June 2003.
— Film is complete.

Volcanoes of the Deep Sea

Volcanic Ocean Films; distributor: Stephen Low Distribution; director: Stephen Low; DP: William Reeve; script: Alex Low; chief scientist: Richard Lutz; line producers: Lily Antonecchia, Dougal Caron; producer: Pietro Serapiglia; executive producer: Alex Low. Release: June 15, 2003.
— February: Pickups of scientists in Montreal.
— Principal photography is complete.
— Editing is in progress.

Virtual Actors featuring The Boxer (wt)

TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; based on a story by Kaveh Kar-dan. 3D. Release: Summer 2003.
— Picture is locked.
— Sound recording is under way.

Trains

Totale Fiction/Cinema Japan/Rigaud Production/La Géode; distributors: Giant Screen Films (America, Oceania), Rigaud Distribution (Europe, Middle East, Africa), Cinema Japan (Asia); director, DP: Pierre Willemin; producer: Dominique Rigaud. Release: October 2003.
— May 2003: Will film in USA, Canada, Peru, Great Britain, Italy, South Africa, India, China, and Japan.

Roar! Lions of the Kalahari

Tim Liversedge Productions; distributor: Destination Cinema; director, producer, DP: Tim Liversedge; executive producer: Lisa Truitt.

Release: Fall 2003.
— Picture is locked.
— Editing sound.

Encounter in the Third Dimension 2 (wt)

nWave Pictures; distributor: nWave Pictures Distribution; director, story, executive producer: Ben Stassen; DP: Sean Phillips; animation: Movida/Trix; writer: Kurt Frey; producers: Charlotte Huggins, Caroline van Iseghem. Cast: Stuart Pankin. 3D. Release: late 2003.
— Animation began late last year.
— January: Shot live action 3D photography of Stuart Pankin as the professor.
— Spring: Voice recording, compositing live actors into digital environments.

The Young Black Stallion

Kennedy Marshall Company; distributor: Buena Vista; director: Simon Wincer; DP: Reed Smoot; script: Jeanne Rosenberg; producers: Fred Roos, Frank Marshall, Kathleen Kennedy; executive producer: Jeanne Rosenberg. Cast: Diana Tamimi, Patrick Elyas, Richard Romanus. **Re-release: Dec. 25, 2003.**
— Principal photography is complete.
— Editing is in progress.

Forces of Nature: Natural Disasters

National Geographic/Graphic Films, Inc.; distributor: Destination Cinema; director: George Casey; DP: Sean Casey; second unit DP: Greg Eliason; producer: Paul Novros; executive producer: Lisa Truitt. Release: February 2004.
— January: Returned to Montserrat to film volcano researchers.
— March 2003: Returning to Turkey to film earthquake scientists.
— April: Filming in Tornado Alley in the Midwest U.S.
— Editing has begun.

Greece: Secrets of the Past (wt)

MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; editor: Stephen Judson; camera: Brad Ohlund, Greg MacGillivray, Jack Tankard, Ron Goodman; script: Jon Boorstin, Stephen Judson; producers: Greg MacGillivray, Alec Lorimore. Release: March 2004.

Sacred Planet

Mar. '03				July '03			
	CRA	OC	Bugs TS	Texas	VOTDS		YBS
				LOT F Roar		VA	Trains

Aladdin

FON

Greece

SP

E3D2

BOP

HOI
Siberia

Manatee

Sacred Planet Project, Ltd.; distributor: Buena Vista; director: Jon Long; DP: William Reeve; script: Jon Long, Karen Fernandez; producers: Karen Fernandez, Jon Long; executive producer: Jake Eberts. Release: April 2004.

— Principal photography is complete. Post production has begun.

Birds of Prey

Walt Disney Pictures; distributor: Buena Vista; director, DP: Reed Smoot; script: Mose Richards; producer: John Wilcox; executive producer: Roy E. Disney. Release: Spring 2004.

— Principal photography began last fall and is nearly complete.

The Heart of India (wt)

Tricolor Films/Bharatbala Productions/MacGillivray Freeman Films; distributor: MFF; director: G. Bharat; DP: Reed Smoot; script: Michael Caulfield, Glen Petre; score: A. R. Rah-

man; executive producer: Sushil Tyagi. Release: Spring 2004.

— November–December: Filmed in India.
— Filming will resume this spring.

NASCAR: The IMAX Experience*

A 3D look at America's most popular spectator sport, stock car racing.

NASCAR, Imax Corp; distributor: Warner Bros.; director: Simon Wincer; DP: James Neihouse; producers: Lorne Orleans, Doug Hylton; executive producer: Neil Goldberg. 3D. Release: spring 2004.

— Preliminary shooting tests were conducted last summer.

— February: Filmed at the Daytona 500.

— Spring: Will film at several races and at the NASCAR research center in North Carolina.

Secrets of Siberia

Egoli Tossel Film, Cine Dok; distributor: tba; director: Frank Mueller; DP: Rodney Taylor. Narrator: Peter Ustinov. Release: Spring 2004.

Aladdin

Walt Disney Pictures Animation; distributor: Buena Vista; directors and producers: Ron Clements, John Musker; script: Ron Clements. Cast: voices of Robin Williams, Scott Weinger, Linda Larkin, and Gilbert Gottfried. 90 min. Release: 2004.

— 1992 animated feature is being repurposed for LF theaters.

Manatee: The Forgotten Mermaid

Machine Age Films; distributor: tba; producers/directors: Mark Merrill, Tom Boyd; DP: James Matlosz; underwater DP: Tom Boyd; score: Joan Jones. Release: 2004.



Marla Streb (right) coaches Tim Allen in MacGillivray Freeman's Top Speed.

Bookings: March 2003 by Film

765 bookings of 92 films in 279 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are *not* warranted to be comprehensive or accurate in every detail, despite our best

efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 21.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
AEK	Katowice IT	7/5/02	1/4/04		Reno Fleisch	9/23/02	5/23/03		Kuwait City	12/25/00	12/31/03
	Krakow IT	12/15/01	6/11/03		Seattle Dome	11/25/02	11/25/03		London BFI	10/20/02	10/19/03
Africa	Atlanta FMNH	1/3/03	3/28/03		Sydney WBS	2/03	2/04		London SM	10/20/00	4/19/03
	Johannesburg ISA	3/15/02	3/30/03		Vancouver SW	6/29/02	6/03		Malta	9/1/02	8/31/03
	Nanchang	5/1/02	4/30/03		Yellowstone	6/1/02	6/1/03		Melbourne WBS	6/22/01	12/04
	Nuremberg	12/15/01	12/31/03	BP	Bochum IM	9/1/01	3/1/03		Nuremberg	2/12/03	2/11/04
	Toronto OP	9/23/02	6/15/03		San Jose	10/3/02	5/3/03		Pottiers Imax 3D	2/1/01	1/06
AIWC	Johannesburg ISA	2/02	9/9/03		Taranto	6/22/02	6/21/03		Sydney WBS	6/22/01	12/03
	Taejon Earth	4/1/02	3/31/03		Valencia Spn	9/1/01	7/30/03	DIA	San Diego RHF	3/5/03	4/30/03
AJ	Hamaoka	10/1/02	3/31/03	Bugs	Bristol	3/18/03	8/18/03	DIS	Bratislava	10/31/02	10/30/03
	Hong Kong	10/18/00	8/31/03		New Orleans	3/12/03	8/12/03		Huntsville	5/1/01	4/04
	San Diego RHF	10/5/01	6/30/03		Washington NMNH	3/14/03	8/11/03		Puebla	9/15/02	3/14/03
	Sasebo	1/1/03	3/31/03	CDS	Fort Lauderdale	10/5/02	9/30/03		Villahermosa	9/15/02	3/15/03
	Vancouver SW	3/15/03	6/30/03	ChanJian	Nagasaki SM	10/1/02	3/31/03	Discov	Norwalk	1/17/03	6/12/03
Alamo	San Antonio 2D			CRA	Atlanta FMNH	3/29/03	11/14/03	Dolphins	Albuquerque	10/1/02	3/30/03
Alaska	Lucerne	2/2/02	6/1/03		Birmingham AL	3/22/03	11/22/03		Dayton	6/1/02	7/30/03
	Spokane	3/15/02	6/15/03		Boston MOS	2/14/03	10/14/03		Hong Kong	10/1/02	3/31/03
	Sydney WBS	11/1/02			Branson	3/15/03	3/15/04		Laie	5/1/01	
	Tokorozawa	10/1/02	12/31/03		Calgary EC	2/21/03	10/21/03		Munich	9/30/02	3/31/03
ALBT	Berlin Disc	12/1/02	6/1/03		Cape Town ISA	3/21/03	10/21/03		Nuremberg	8/15/02	8/14/03
	Lubbock	2/14/03	6/14/03		Charlotte	3/20/03	11/20/03		Seattle Dome	5/25/02	5/24/03
	Melbourne WBS	2/27/03			Chicago MSI	2/14/03	10/14/03		Sioux Falls	2/1/03	5/23/03
	Milwaukee	12/26/02	6/15/03		Cincinnati	2/14/03	10/14/03		Tallahassee	3/31/03	8/31/03
	Stockholm	9/20/02	9/20/03		Duluth	2/14/03	10/14/03		Warsaw IT	10/31/02	5/31/03
	Sydney WBS	3/6/03			Fort Lauderdale	3/8/03	11/8/03		Wuerzburg	12/1/02	11/30/03
	Toronto OP	5/18/02	11/30/03		Fort Worth	2/28/03	10/28/03	E3D	Bournemouth She	2/21/03	2/28/04
AlienAdv	Berlin CS	3/1/00			Hague	2/14/03	10/14/03		Bratislava	1/15/03	1/31/04
	Kagoshima	1/5/03	3/30/03		Louisville	3/29/03	11/29/03		Chiba City	7/10/02	3/31/03
	Kuala Lumpur NP	6/1/02	5/30/03		Milwaukee	2/28/03	10/28/03		London SM	7/20/02	6/30/03
	Lehi	10/29/02	11/30/03		Oklahoma City	3/6/03	9/30/03		Madrid	10/26/00	
	Madrid	3/26/03	3/31/04		Orlando SC	2/15/03	10/15/03		Malta	3/1/02	7/31/03
	Melbourne WBS	3/14/02	3/31/03		Pensacola	3/20/03	11/20/03		Munich	1/15/01	6/30/03
	Pottiers 870 3D	2/1/00	8/31/03		Philadelphia	2/14/03	10/14/03		Natick JF	7/1/02	12/31/03
	Singapore DC	5/1/02	4/30/03		Pittsburgh CSC	2/21/03	10/21/03		Nuremberg	8/15/02	3/31/03
	Taipei AM	6/16/02	6/15/03		Portland	3/7/03	10/7/03		Vienna LFC	6/7/02	6/26/03
AllAcces	Natick JF	8/22/02	8/21/03		Regina	2/14/03	10/21/03	E3Dcc	Bogota	12/6/01	3/31/03
Amazon	Espinho	8/1/02	8/10/03		San Antonio 2D	2/14/03	10/14/03		Copenhagen	12/1/00	5/31/03
Antarc	Houston MNS	2/21/03	6/5/03		San Diego RHF	2/14/03	10/14/03		Kagoshima	1/5/03	3/29/03
	Oakland	1/1/01	3/30/03		Speyer Imax	3/27/03	11/27/03		Stockholm	5/5/00	6/30/03
Apollo13	Cathedral City	2/20/03	4/20/03		Spokane	3/6/03	10/6/03		Syracuse	9/14/02	5/31/03
	Dallas Cmk	9/20/02	3/19/03		Tampa MOSI	2/14/03	10/14/03	EMSH	Castle Rock	3/92	
	Dearborn	9/20/02	3/20/03		Tempe Imx	3/1/03	11/1/03	Everest	Austin	10/19/02	4/25/03
	Hampton	9/20/02	3/16/03		Virginia Beach	3/20/03	11/20/03		Bournemouth She	11/8/02	5/7/03
	KSC 1	9/20/02	12/04		Winnipeg	2/14/03	10/14/03		Glasgow	4/15/02	4/14/03
	Natick JF	9/20/02	3/20/03	CTPA	Barcelona	11/26/01	12/31/03		Mumbai	4/5/02	5/4/03
	New Orleans	9/20/02	3/20/03		Brussels	9/5/01	6/30/03		Penrith	10/1/01	9/30/03
	Seattle PSC 1	9/20/02	8/16/03		Cleveland	3/15/03	9/30/03		Pitea	9/20/02	9/15/03
	Washington NASM	10/25/02			Ichikawa	11/1/02	3/31/03		Prague IT	3/03	9/03
AR	Copenhagen	2/3/03	8/3/03		Paris Geo	4/3/02	4/2/03		Raleigh Exp	3/14/03	9/27/03
	Hutchinson	1/10/03	9/10/03		Sydney WBS	3/14/02	3/04		Tel Aviv NL	11/26/02	11/25/04
	Jakarta	12/6/02	12/6/03		Taipei AM	7/5/01	8/14/03	Extreme	Berlin Disc	5/2/00	4/03
	Montreal VP	10/11/02	5/10/03		Yokohama SC	3/23/02	3/22/03		Bradford	2/15/03	11/15/03
	Quebec	2/11/03	9/10/03	CV	Fort Worth	1/7/03	12/31/03		Calgary EC	1/6/03	4/15/03
	Singapore SC	1/4/03	7/4/03		London SM	3/10/03	3/28/03		Menlyn ISA	6/22/01	3/22/03
	Tallahassee	3/31/03	9/28/03		Pitea	4/6/02	4/10/03		Nuremberg	12/22/01	3/31/03
	Vantaa	2/6/03	2/6/04		Sioux Falls	2/1/03	12/31/03		Seattle Dome	5/24/02	5/24/03
ATSOT	Goteborg	10/2/01	10/04		Vantaa	9/1/02	8/31/03		Speyer Imax	5/1/00	
Bears	Baltimore	6/23/02	9/1/03		Washington NASM	3/10/03	3/05	FOK	Cathedral City	2/7/03	4/20/03
	Calgary SC	7/28/01	8/1/03		Amneville Gau	6/1/02	5/31/03		Hull	3/1/03	3/31/03
	Edmonton Ody	2/1/02	6/30/03	Cyberwor	Birmingham UK	9/29/01	12/03		Kuwait City	4/17/00	4/16/03
	Hull	3/03	8/03		Bournemouth She	3/22/02	3/21/03		London SM	3/10/03	3/28/03
	London ONT	9/16/02	3/16/03		Bratislava	10/31/02	10/30/03		San Diego RHF	3/5/03	4/30/03
	Myrtle Beach	1/1/03	6/03		Glasgow	10/1/02	3/31/03	Galapago	Bangkok	3/1/02	12/31/03
	Parker	8/31/02	8/31/03		Katowice IT	12/6/02	12/5/03		Brussels	5/2/01	6/03
	Portland	11/1/02			Krakow IT	7/12/02	7/11/03		Halifax	6/14/02	6/13/03

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
GC	Quebec	10/11/02	10/10/03	HCBTD HH	Taichung NMNS	7/1/02	7/31/03	L5	Corpus Christi	1/1/03	9/4/03
	Warsaw IT	7/12/02			Taipei AM	5/1/02	5/10/03		Davenport	11/16/02	7/24/03
	Washington NMNH	10/27/99			Tijuana	8/17/02	8/31/03		Dearborn	5/1/02	6/1/03
	Berlin Disc	4/1/02	3/31/03		Toronto OSC	10/12/01			Duluth	10/1/02	3/31/03
	Cathedral City	3/15/02	6/30/03		Valencia Spn	11/1/02	5/31/03		Grand Rapids JLT	3/6/03	9/6/03
	Houston Reg	9/20/02	12/31/03		Vancouver Imx	10/11/02	3/31/03		Harrisburg	10/19/02	3/31/03
	Jackson MS	2/28/03	8/28/03		Vienna LFC	6/7/02	6/26/03		Hastings	12/10/02	9/6/03
	Katoomba	6/1/02	5/31/03		Xalapa	12/1/02	12/31/03		Houston MNS	1/17/03	6/5/03
	Las Vegas Imx	2/6/03	9/6/03		San Simeon	8/17/96			Indianapolis WR	2/7/03	8/30/03
	Mobile	12/1/02	12/31/03	Horses	Berlin Disc	4/1/02	3/31/03		Kansas City Sci	4/22/02	5/30/03
HaunCast	Ontario Reg	9/13/02	9/12/03		Honolulu Con	5/1/00	6/30/03		Little Rock	9/21/02	3/15/03
	Sacramento Imx	3/1/03	8/31/03		Amneville Gau	3/1/03	3/1/04		Lubbock	9/5/02	5/31/03
	Saint Paul	3/28/03	4/20/03		Fort Worth	1/10/03	1/9/04		Memphis Pink	11/16/02	6/27/03
	Seoul	12/21/02	6/21/03		Houston MNS	2/21/03	6/5/03		Milwaukee	10/1/02	3/31/03
	Shanghai Dome	1/31/03	1/30/04		Melbourne WBS	9/12/02			New Orleans	1/1/03	6/30/03
	Tianjin	2/1/03	1/31/04		Sydney WBS	9/12/02			Norwalk	1/17/03	6/12/03
	Vienna LFC	1/10/03	4/10/03		Cape Town ISA	10/11/02	10/04		Orlando SC	10/19/02	5/30/03
	Amneville Gau	10/30/01	6/30/03		Dallas Cmk	2/21/03	8/03		Portland	8/16/02	3/15/03
	Barcelona	5/7/02	5/7/03		London BFI	9/14/02	9/14/03		Saint Louis Arch	5/25/02	5/23/03
	Belfast She	10/17/02	10/31/03	India	Malta	12/15/02	5/03		San Diego RHF	8/2/02	6/3/03
HB	Berlin CS	4/5/01	6/30/03		Montreal VP	10/11/02	4/11/03		Sandy	6/7/02	6/6/03
	Berlin Disc	4/5/01	6/30/03		Nuremberg	3/1/03	9/1/03		Seattle PSC 1	9/2/02	6/30/03
	Bradford	1/1/02	5/31/03		Quebec	10/11/02	4/11/03		Shreveport	9/1/02	8/31/03
	Bristol	8/25/01	10/31/03		Rochester Cmk	2/21/03	8/03		Spokane	3/15/03	9/14/03
	Galveston	9/9/01	6/03		Taipei MCRC	7/1/02	7/1/03		Washington NMNH	9/20/02	4/1/03
	Lehi	10/22/02	11/30/03		Tulsa Cmk	2/21/03	8/03		West Nyack Imx	2/6/03	7/4/03
	London BFI	12/1/01	8/30/03		Vancouver Imx	12/25/02	5/03		Yellowstone	6/15/02	6/14/03
	Madrid	6/12/02	6/30/03		Victoria	1/4/03			Amneville Gau	3/1/03	3/1/04
	Manchester UCI	9/1/02	2/04		Wuerzburg	12/6/02	5/03		Kagoshima	1/1/03	3/31/03
	Melbourne WBS	9/13/01	8/04	IOTS	Apple Valley Imx	1/17/03	12/22/03		London SM	3/10/03	3/28/03
HB	Quebec	12/13/02	4/30/03		Bochum IM	8/1/02	7/31/04		Taipei AM	1/15/03	1/14/04
	San Antonio 3D	6/7/02	6/30/03		Townsville	7/19/02	7/18/03		Addison Mar	12/25/02	4/10/03
	Sydney WBS	9/20/01	8/04		Boston NEA	12/6/01			Aguascalientes	12/25/02	4/10/03
	Wuerzburg	12/1/01	5/31/03		Calgary FP	5/31/02	5/30/03		Amneville Gau	12/25/02	4/10/03
	Aguascalientes	5/23/02	5/31/03		Chattanooga	5/3/96	5/3/03		Apple Valley Imx	12/25/02	4/10/03
	Baltimore	3/02	10/31/03		Gandhinagar GSC	10/23/02			Baltimore	12/25/02	4/10/03
	Barcelona	5/7/02	5/7/03		Katowice IT	7/5/02	7/4/03		Barcelona	12/25/02	4/10/03
	Birmingham UK	9/29/01	6/30/03		Kuwait City	12/25/00	12/03		Birmingham UK	12/25/02	4/10/03
	Bratislava	10/29/02	10/31/03		Manchester UCI	10/1/02	9/30/03		Bournemouth She	12/25/02	4/10/03
	Bristol	10/15/01	8/31/03		Vienna LFC	6/7/02	6/6/03		Bratislava	12/25/02	4/10/03
HB	Brussels	5/1/02	5/03	JGWC	Calgary SC	10/02	10/03		Buffalo Reg	12/25/02	4/10/03
	Charleston SC	3/31/03	8/31/03		Charlotte	10/2/02	5/1/03		Buford Reg	12/25/02	4/10/03
	Copenhagen	1/18/02	6/30/03		Cincinnati	10/4/02	4/30/03		Calgary EC	12/25/02	4/10/03
	Dallas Cmk	1/10/03	1/31/04		Cleveland	10/4/02	10/3/03		Cape Town ISA	12/25/02	4/10/03
	Denver MNS	9/1/02			Columbus COSI	10/1/02	3/03		Charleston SC	12/25/02	4/10/03
	Dwingeloo	4/27/02	5/04		Copenhagen	10/12/02	4/11/03		Cheshire Oaks WVC	12/25/02	4/10/03
	Edmonton Ody	6/22/02	9/30/03		Detroit	10/5/02	4/4/03		Chicago Imx	12/25/02	4/10/03
	Glasgow	10/11/01	9/1/03		Jersey City	10/02			Col Springs Cmk	12/25/02	4/10/03
	Grand Rapids JLT	8/30/02	12/31/03		Los Angeles CSC	10/25/02	3/24/03		Columbus Mar	12/25/02	4/10/03
	Hague	10/10/01	10/10/03		Raleigh Exp	10/4/02	5/29/03		Dallas Cmk	12/25/02	4/10/03
HB	Harrisburg	1/1/03	6/30/03	Kilimanj	San Diego RHF	11/15/02	5/14/03		Dearborn	12/25/02	4/10/03
	Hastings	9/10/02	3/10/03		Shreveport	11/16/02	5/14/03		Denver CC Reg	12/25/02	4/10/03
	Kaohsiung	11/9/02	11/8/03		Stockholm	11/29/02	11/28/03		Denver CM Reg	12/25/02	4/10/03
	Karlshamn	10/23/02	10/31/03		Tampa MOSI	11/22/02	5/21/03		Dublin Reg	12/25/02	4/10/03
	La Coruna	10/4/02	12/31/03		Toronto OSC	5/10/02			Durham	12/25/02	4/10/03
	Leon Exp	12/1/02	5/31/03		Victoria	9/20/02			Fargo	12/25/02	4/10/03
	London ONT	8/9/02	3/31/03		Berlin Disc	2/20/03	8/31/03		Grand Rapids JLT	12/25/02	4/10/03
	London SM	10/11/01	10/31/03		Charleston SC	2/1/03	5/31/03		Guadalajara Ram	12/25/02	4/10/03
	Louisville	1/5/02			Denver MNS	6/7/02	3/9/03		Halifax	12/25/02	4/10/03
	Madrid	11/6/02	10/31/03		Karlshamn	6/15/02	9/10/03		Hampton	12/25/02	4/10/03
HB	Manchester UCI	10/12/01	5/03	L&C	Munich	2/20/03	8/31/03		Hartford Crn	12/25/02	4/10/03
	Melbourne WBS	10/7/02	10/31/03		Stockholm	3/1/02	3/7/03		Honolulu Con	12/25/02	4/10/03
	Miami Imx	3/1/03	6/30/03		Sudbury	10/1/02	5/31/03		Houston Reg	12/25/02	4/10/03
	Munich	4/18/02	4/30/03		Tijuana	10/5/02	4/4/03		Indianapolis WR	12/25/02	4/10/03
	Natick JF	11/15/02	11/30/03		Virginia Beach	9/1/01	3/1/03		Irvine Reg V	12/25/02	4/10/03
	Nuremberg	7/4/02	7/31/03		Warsaw IT	12/1/02	7/30/03		Johannesburg ISA	12/25/02	4/10/03
	Oakland	8/30/02	6/30/03		Lucerne	7/1/02	6/30/03		Jupiter Crn	12/25/02	4/10/03
	Phoenix	8/1/02	8/1/03		Memphis Pink	3/8/03	11/14/03		Kansas City Zoo	12/25/02	4/10/03
	Pittsburgh CSC	10/11/02	6/26/03		New York AMNH	6/24/02	4/30/03		Karuizawa Sei	12/25/02	4/10/03
	Providence Imx	2/27/03	3/31/03		Phoenix	12/1/02	5/31/03		Katowice IT	12/25/02	4/10/03
HB	Roanoke	10/1/02	5/31/03	L&C	Umlhanga ISA	9/15/02			King of Prussia Reg	12/25/02	4/10/03
	Sagamihara	10/19/02	5/31/03		Alamogordo	3/1/03	6/30/03		Krakow IT	12/25/02	4/10/03
	San Jose	11/6/02	10/31/03		Atlanta FMNH	9/16/02	3/15/03		La Coruna	12/25/02	4/10/03
	Speyer Dome	6/6/02	12/31/03		Boston MOS	9/28/02	6/30/03		Las Palmas	12/25/02	4/10/03
	Stockholm	11/30/01	6/30/03		Branson	5/3/02	4/30/03		Las Vegas Imx	12/25/02	4/10/03
	Sydney WBS	7/22/02	10/03		Columbus COSI	10/11/02	6/20/03		Leon Ram	12/25/02	4/10/03

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close		
LOLL LS	Lincolnshire Reg	12/25/02	4/10/03	Chicago Imx	Cocoa	3/1/03	11/1/03	Nagoya OT	Nagoya OT	10/1/02	3/30/03		
	London BFI	12/25/02	4/10/03		Cocoa	10/15/01	4/15/03		Oklahoma City	10/18/02	5/03		
	London ONT	12/25/02	4/10/03		Copenhagen	12/1/01	5/30/03		Paris Geo	10/23/02	10/22/03		
	Los Angeles Loe	12/25/02	4/10/03		Dallas SP	9/27/02	3/8/03		Penrith	3/8/02	3/7/03		
	Los Angeles NA	12/25/02	4/10/03		Fort Lauderdale	5/25/02	5/24/03		Saint Augustine	2/4/03	8/30/03		
	Madrid	12/25/02	4/10/03		Hibbing	3/1/03	9/30/03		Sakai FCSC	1/1/03			
	Malta	12/25/02	4/10/03		Katoomba	6/1/02	5/31/03		Stockholm	9/21/01			
	Manchester UCI	12/25/02	4/10/03		King of Prussia Reg	9/13/02	9/12/03		Sudbury	9/22/02	6/30/03		
	Melbourne ACMI	12/25/02	4/10/03		Kuwait City	6/12/02	6/11/03		Sydney WBS	10/25/01	4/04		
	Memphis Muv	12/25/02	4/10/03		Manchester UCI	7/1/02	6/30/03		Tijuana	2/22/03			
	Menlyn ISA	12/25/02	4/10/03		Melbourne WBS	10/1/02	12/31/03		Tokorozawa	12/21/02			
	Mexico City Pap	12/25/02	4/10/03		Mumbai	10/1/02	3/31/03		Tokyo Sei	10/1/02	3/30/03		
	Miami Imx	12/25/02	4/10/03		New Rochelle Reg	9/13/02	9/12/03		Tokyo TSC	11/2/02	4/30/03		
	Milan WVC	12/25/02	4/10/03		Nuremberg	1/3/03	12/31/03		Toronto OSC	1/17/03			
	Monrovia Krik	12/25/02	4/10/03		Oakland	1/1/02	6/30/03		Vancouver SW	10/19/02	4/18/03		
	Morelia Ram	12/25/02	4/10/03		Pitea	3/1/01	3/31/03		Victoria	3/8/02			
	Mumbai	12/25/02	4/10/03		Portland	11/2/01	6/15/03		SE	Townsville	7/19/02	7/18/03	
	Munich	12/25/02	4/10/03		San Diego RHF	11/1/01	6/30/03		Sedona	3/28/98	12/31/03		
	Murrieta	12/25/02	4/10/03		San Jose	2/12/03	8/31/03		Skydance	7/3/02	7/3/03		
	Myrtle Beach	12/25/02	4/10/03		Speyer Imax	2/1/01	6/30/03		SOA	Dallas AA	2/26/99		
	Nashville Reg	12/25/02	4/10/03		Sydney WBS	10/1/02	12/31/03		Solarmax	Cocoa	10/1/02	9/30/03	
	New Rochelle Reg	12/25/02	4/10/03		Toronto OP	9/2/02	6/30/03			Garza Garcia	4/1/02	3/30/03	
	New York Loe	12/25/02	4/10/03		MOF	Austin	1/11/03		5/2/03		Hutchinson	3/15/02	3/14/03
	Newport	12/25/02	4/10/03			Pensacola	11/8/96				Oakland	9/15/00	3/30/03
	Omaha	12/25/02	4/10/03		MOTM	Berlin Disc	5/31/01				Taipei AM	3/1/01	6/28/03
	Ontario Reg	12/25/02	4/10/03		MTA	Rochester MSC	1/3/03	5/1/03	SOLOE	London SM	3/10/03	3/28/03	
	Orlando Muv	12/25/02	4/10/03		MTM	San Jose	10/3/02	5/3/03	SOSPI	Berlin CS	10/24/02	12/31/03	
	Osaka Sun	12/25/02	4/10/03			Tallahassee	3/1/03	8/31/03		Berlin Disc	10/24/02	12/31/03	
	Philadelphia	12/25/02	4/10/03		MWH	Nuremberg	7/4/02	3/31/03		Bristol	10/21/02	12/31/03	
	Prague IT	12/25/02	4/10/03		Niagara	Oulu	4/13/02	4/27/03		Chicago Imx	1/31/03	1/31/04	
	Providence Imx	12/25/02	4/10/03			Singapore DC	9/1/02	8/31/03		Melbourne WBS	2/13/03	11/30/03	
	Rochester Cmk	12/25/02	4/10/03		OM	Boston NEA	6/21/02	6/30/03		Myrtle Beach	1/31/03	1/31/04	
	Sacramento Imx	12/25/02	4/10/03			Las Vegas Imx	10/23/02			Natick JF	1/30/03	1/30/04	
	Saint Augustine	12/25/02	4/10/03			Lucerne	9/29/02	3/31/03		Nuremberg	10/31/02	12/31/03	
	San Antonio 2D	12/25/02	4/10/03			Vienna LFC	10/4/02	3/27/03		Sacramento Imx	1/31/03	1/31/04	
	San Francisco Loe	12/25/02	4/10/03		OnGuard	Singapore DC	2/13/99	12/03		Sydney WBS	2/13/03	11/30/03	
	San Jose	12/25/02	4/10/03		OO	Alamogordo	1/28/03	9/15/03		Tempe Imx	1/31/03	1/31/04	
	Sandy	12/25/02	4/10/03			Bristol	11/25/02	11/25/03	SpaceSta	Vancouver Imx	1/31/03	1/31/04	
	Seattle PSC 2	12/25/02	4/10/03			Garza Garcia	11/28/02	5/30/03			Addison Mar	7/1/02	7/1/03
	Sedona	12/25/02	4/10/03			Grand Rapids JLT	1/24/03	5/30/03			Alamogordo	7/1/02	6/05
	Singapore GV	12/25/02	4/10/03			Lehi	6/11/02	5/30/03			Apple Valley Imx	2/7/03	8/22/03
	Spokane	12/25/02	4/10/03			Parker	12/20/02	2/28/04			Baltimore	5/24/02	5/05
	Syracuse	12/25/02	4/10/03			Puebla	2/1/03	4/30/03			Bangkok	9/27/02	9/27/03
	Tampa Cha	12/25/02	4/10/03			Rochester MSC	7/4/02	6/30/03			Barcelona	1/17/02	1/16/03
	Tampa MOSI	12/25/02	4/10/03			Saint Augustine	1/6/03	5/30/03			Berlin CS	5/28/02	5/27/03
	Taranto	12/25/02	4/10/03			San Diego NHM	3/31/01	12/31/03			Berlin Disc	5/28/02	5/27/03
	Tempe Imx	12/25/02	4/10/03			Shreveport	3/15/03	10/15/03			Boston NEA	5/1/02	4/04
	Tokyo Sei	12/25/02	4/10/03			Taipei MCRC	1/1/03	12/31/03			Bradford	6/1/02	6/1/03
	Tulsa Cmk	12/25/02	4/10/03			Tijuana	10/18/01	12/31/03			Branson	5/25/02	8/31/03
	Umlhanga ISA	12/25/02	4/10/03		OrigLife	Paris Geo	6/26/01	5/03			Bratislava	10/15/02	10/14/03
	Valencia Reg	12/25/02	4/10/03			Taichung NMNS	1/20/03				Bristol	5/02	5/03
	Virginia Beach	12/25/02	4/10/03		OW3D	Boston NEA	2/11/03	8/10/03			Brussels	10/26/02	6/30/03
	Warsaw IT	12/25/02	4/10/03			Chattanooga	2/22/03	2/21/04			Buford Reg	4/19/02	4/19/03
	West Nyack Imx	12/25/02	4/10/03			Galveston	3/1/03	2/29/04			Cape Town ISA	4/25/02	
	Winnipeg	12/25/02	4/10/03		Ozarks	Branson	1/93	12/03			Charleston SC	5/21/02	5/20/03
	Woodridge Cmk	12/25/02	4/10/03		Pulse	Birmingham UK	3/28/03	9/28/03			Chattanooga	4/19/02	5/23/03
	Loch Lomond	7/24/02				Columbus COSI	3/27/03	9/27/03			Chicago Imx	7/3/02	7/2/03
	Charleston SC	11/1/02	10/31/03			Jersey City	3/3/03	9/4/03			Cleveland	11/29/02	11/28/03
	Dwingeloo	5/1/01	4/30/03			London BFI	3/7/03	9/7/03			Col Springs Cmk	2/21/03	4/05
	Laie	5/1/01				New York AMNH	10/17/02	6/17/03			Copenhagen	5/31/02	5/30/03
	Mumbai	9/1/02	8/31/03			Paris Geo	2/5/03	2/5/04			Dallas Cmk	4/19/02	4/05
	Taranto	6/30/02	6/19/03			Washington NMNH	3/17/03	9/17/03			Davenport	7/13/02	7/10/03
LW	Valencia Spn	11/1/02	5/31/03		ROF	Houston MNS	2/21/03	6/5/03			Dayton	5/24/02	5/23/03
	Birmingham AL	8/31/02			S&R	Amneville Gau	11/1/01	12/03			Denver MNS	9/1/02	9/1/03
	Boston NEA	12/6/01				Tsuruga	11/1/02	3/31/03			Dublin Reg	4/19/02	4/19/03
	Columbus COSI	1/19/02	5/24/03		SAA	Baltimore	2/7/03	6/30/03			Edmonton Ody	10/11/02	10/10/03
MOE	Dallas SP	5/25/02	5/25/03			Berlin Disc	1/1/03				Fort Worth	5/1/02	5/1/03
	Louisville	9/12/02	3/12/03			Bradford	1/8/02	4/20/03			Frankfurt IM	5/28/02	5/27/03
	Myrtle Beach	5/1/02	5/1/03			Branson	3/15/03	4/15/03			Galveston	5/24/02	5/05
	Osaka Sci	9/1/02	3/1/03			Brisbane WBS	6/13/02	3/23/03			Garden City	4/19/02	5/05
	Regina	9/1/02	3/1/03			Calgary SC	10/1/02	9/30/03			Garza Garcia	10/1/02	3/31/03
	Amneville Gau	8/29/01	3/31/03			Edmonton Ody	2/14/03	10/14/03			Grand Rapids JLT	5/31/02	5/04
	Beijing CSTM	4/28/02	4/27/03			Frankfurt IM	11/2/02	4/30/03			Hague	10/10/02	10/03
	Berlin Disc	4/1/02	3/31/03			Hague	6/6/02	6/30/03			Halifax	3/7/03	3/6/04
	Boston MOS	6/16/01	3/31/03			Lucerne	2/15/03	8/15/03			Hampton	5/24/02	5/05
	Branson	4/19/02	4/18/03			Melbourne WBS	10/25/01	4/04		Harrisburg	6/1/02	5/31/03	

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
Hong Kong		1/1/03	12/31/03	Sydney WBS		4/19/02	4/04	Krakow IT		12/15/01	12/31/03
Honolulu Con		6/14/02	6/13/03	Tempe Imx		5/1/02	4/04	Kuwait City		9/30/02	9/29/03
Houston MNS		10/4/02	10/4/03	Tokyo Sei		4/25/02	4/04	London BFI		7/21/02	7/20/03
Hull		7/1/02	7/1/03	Toronto FP		10/18/02	10/17/03	San Antonio 3D		1/3/03	1/2/04
Huntsville		5/24/02	5/05	Toronto OSC		10/18/02		Sudbury		3/1/03	9/30/03
Hutchinson		6/1/02	6/07	Valencia Spn		10/14/02	5/13/03	Townsville		7/19/02	7/18/03
Indianapolis WR		5/23/02	4/04	Victoria		5/31/02		Victoria		3/03	9/03
Kaohsiung		9/1/02	6/30/03	Vienna LFC		1/1/03	12/31/03	UGs		5/6/02	4/30/03
Krakow IT		9/6/02	9/5/03	Warsaw IT		9/1/02	8/31/03	Berlin Disc		2/4/03	9/30/03
KSC 2		4/19/02	4/18/04	Washington NASM		4/17/02		Bournemouth She		3/22/02	3/21/03
Kuwait City		10/1/02	9/30/03	West Nyack Imx		5/1/02	4/04	Frankfurt IM		6/7/02	4/10/03
Langley FP		4/26/02	4/05	Winnipeg		10/13/02		Wuerzburg		7/1/02	7/21/03
Las Vegas Imx		4/19/02	4/18/04	Woodbridge FP		4/26/02	4/05	UX		3/15/03	6/03
Little Rock		1/15/03	9/30/03	Barcelona	STTM	11/7/02	5/7/03	WABOS		10/16/02	10/20/03
London BFI		4/27/02	4/26/03	Vienna LFC		10/3/02	4/8/03	Valencia Spn		5/1/00	5/31/03
London SM		5/28/02	5/27/03	Wuerzburg		12/13/00	5/12/03	Whales		12/13/02	5/30/03
Los Angeles CSC		4/19/02	4/19/03	Cathedral City	SU	1/3/03	7/3/03	Calgary SC		2/2/02	3/31/03
Los Angeles NA		4/19/02	5/31/03	Dayton		9/27/02		Cocoa		7/1/02	6/30/03
Lubbock		11/1/02	5/31/03	Hampton		3/7/03	8/7/03	Fort Worth		9/1/02	8/31/03
Madrid		11/6/02	11/5/03	Huntsville		3/1/03	8/1/03	Jackson MS		10/4/02	3/31/03
Melbourne WBS		4/19/02	4/04	Hutchinson		9/27/02		Katoomba		6/1/02	5/31/03
Memphis Pink		6/29/02	3/7/03	Kansas City Sci		1/10/03	4/10/03	Los Angeles CSC		10/25/02	3/31/03
Miami Imx		5/1/02	4/04	Lucerne		9/24/02	3/31/03	Umhlanga ISA		9/1/02	3/31/03
Milwaukee		6/1/02	6/1/03	Miami Imx		2/1/03	7/1/03	Victoria		3/03	9/03
Mobile		1/6/03	6/6/03	Munich		3/1/03	12/31/03	Virginia Beach		1/3/03	3/31/03
Montreal VP		4/19/02	4/18/03	Pensacola		9/21/02	3/1/03	WOC		12/31/02	6/30/03
Munich		5/28/02	5/27/03	Washington NASM		9/18/02		Goteborg		4/30/02	10/04
Osaka Sun		4/19/02	4/04	Detroit	T40	2/1/03	8/1/03	Politiers Imax 3D		1/1/02	12/04
Oslo		5/28/02	11/03	Los Angeles CSC		2/1/03	8/1/03	Wolves		9/6/02	3/6/03
Philadelphia		6/1/02	5/04	Norwalk	T90	11/20/98	12/03	Reno Fleisch		10/9/01	5/31/03
Philiers Solido		2/1/03	1/31/04	Calgary SC	TBAA	5/25/02	3/31/03	San Diego NHM		2/1/03	5/27/03
Portland		4/19/02	4/19/03	Hutchinson		6/1/02	5/31/03	Yell		3/1/03	8/31/03
Sacramento Imx		5/1/02	4/04	Oakland		1/1/02	12/31/03	Katoomba		6/1/02	5/31/03
San Jose		10/3/02	5/1/03	Oakland	TF	3/15/03	3/14/04	Saint Paul		3/28/03	4/20/03
Seattle PSC 2		5/17/02	5/04	Washington NASM		7/1/76		Taejon NSM		1/22/03	1/24/04
Shreveport		7/1/02	6/30/03	Belfast She	Trex	3/15/02	3/14/03	Zion		5/24/94	
Sinsheim		5/9/02	5/8/04	Davenport		3/21/03	11/13/03				
Spokane		5/30/02	5/30/03	Glasgow		2/1/03	7/31/03				
Stockholm		5/17/02		Katowice IT		7/5/02	7/4/03				

March 2003 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Addison Mar	LionKing	12/25/02	4/10/03	Bangkok	SpaceSta	5/24/02	5/05	Birmingham AL	UGs	2/4/03	9/30/03
Aguascalientes	SpaceSta	7/1/02	7/1/03		Galapago	3/1/02	12/31/03		CRA	3/22/03	11/22/03
	HB	5/23/02	5/31/03		SpaceSta	9/27/02	9/27/03		LW	8/31/02	
Alamogordo	LionKing	12/25/02	4/10/03	Barcelona	CTPA	11/26/01	12/31/03	Birmingham UK	Cyberwor	9/29/01	12/03
	L&C	3/1/03	6/30/03		HaunCast	5/7/02	5/7/03		HB	9/29/01	6/30/03
	OO	1/28/03	9/15/03		HB	5/7/02	5/7/03		LionKing	12/25/02	4/10/03
	SpaceSta	7/1/02	6/05		LionKing	12/25/02	4/10/03		Pulse	3/28/03	9/28/03
Albuquerque	Dolphins	10/1/02	3/30/03		SpaceSta	11/7/02	11/6/03	Bochum IM	BP	9/1/01	3/1/03
Amneville Gau	Cyberwor	6/1/02	5/31/03		STTM	11/7/02	5/7/03		IOTS	8/1/02	7/31/04
	HaunCast	10/30/01	6/30/03	Beijing CSTM	MOE	4/28/02	4/27/03	Bogota	E3Dcc	12/6/01	3/31/03
	Horses	3/1/03	3/1/04	Belfast She	HaunCast	10/17/02	10/31/03	Boston MOS	CRA	2/14/03	10/14/03
	L5	3/1/03	3/1/04		Trex	3/15/02	3/14/03		L&C	9/28/02	6/30/03
	LionKing	12/25/02	4/10/03		UGs	5/6/02	4/30/03		MOE	6/16/01	3/31/03
	MOE	8/29/01	3/31/03	Berlin CS	AllenAdv	3/1/00		Boston NEA	ITD	12/6/01	
	S&R	11/1/01	12/03		HaunCast	4/5/01	6/30/03		LW	12/6/01	
Apple Valley Imx	IOTS	1/17/03	12/22/03		SOSPI	10/24/02	12/31/03		OM	6/21/02	6/30/03
	LionKing	12/25/02	4/10/03		SpaceSta	5/28/02	5/27/03		OW3D	2/11/03	8/10/03
	SpaceSta	2/7/03	8/22/03	Berlin Disc	ALBT	12/1/02	6/1/03		SpaceSta	5/1/02	4/04
Atlanta FMNH	Africa	1/3/03	3/28/03		Extreme	5/2/00	4/03	Bournemouth She	Cyberwor	3/22/02	3/21/03
	CRA	3/29/03	11/14/03		GC	4/1/02	3/31/03		E3D	2/21/03	2/28/04
	L&C	9/16/02	3/15/03		HaunCast	4/5/01	6/30/03		Everest	11/8/02	5/7/03
	Whales	12/13/02	5/30/03		HH	4/1/02	3/31/03		LionKing	12/25/02	4/10/03
Austin	Everest	10/19/02	4/25/03		JAC	2/20/03	8/31/03		UGs	3/22/02	3/21/03
	MOF	1/11/03	5/2/03		MOE	4/1/02	3/31/03	Bradford	Extreme	2/15/03	11/15/03
Baltimore	Bears	6/23/02	9/1/03		MOTM	5/31/01			HaunCast	1/1/02	5/31/03
	HB	3/02	10/31/03		SAA	1/1/03			SAA	1/8/02	4/20/03
	LionKing	12/25/02	4/10/03		SOSPI	10/24/02	12/31/03		SpaceSta	6/1/02	6/1/03
	SAA	2/7/03	6/30/03		SpaceSta	5/28/02	5/27/03	Branson	CRA	3/15/03	3/15/04

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Bratislava	L&C	5/3/02	4/30/03	Corpus Christi	E3Dcc	12/1/00	5/31/03	Halifax	HB	10/10/01	10/10/03
	MOE	4/19/02	4/18/03		HB	1/18/02	6/30/03		SAA	6/6/02	6/30/03
	Ozarks	1/93	12/03		JGWC	10/12/02	4/11/03		SpaceSta	10/10/02	10/03
	SAA	3/15/03	4/15/03		MOE	12/1/01	5/30/03		Galapago	6/14/02	6/13/03
	SpaceSta	5/25/02	8/31/03		SpaceSta	5/31/02	5/30/03		LionKing	12/25/02	4/10/03
	Cyberwor	10/31/02	10/30/03		L&C	1/1/03	9/4/03		SpaceSta	3/7/03	3/6/04
	DIS	10/31/02	10/30/03		Yell	3/1/03	8/31/03		AJ	10/1/02	3/31/03
	E3D	1/15/03	1/31/04		SOA	2/26/99		Hamaoka Hampton	Apollo13	9/20/02	3/16/03
	HB	10/29/02	10/31/03		Apollo13	9/20/02	3/19/03		LionKing	12/25/02	4/10/03
	LionKing	12/25/02	4/10/03		HB	1/10/03	1/31/04		SpaceSta	5/24/02	5/05
Brisbane WBS Bristol	SpaceSta	10/15/02	10/14/03	Dallas SP	India	2/21/03	8/03	Harrisburg	SU	3/7/03	8/7/03
	SAA	6/13/02	3/23/03		LionKing	12/25/02	4/10/03		HB	1/1/03	6/30/03
	Bugs	3/18/03	8/18/03		SpaceSta	4/19/02	4/05		L&C	10/19/02	3/31/03
	HaunCast	8/25/01	10/31/03		LW	5/25/02	5/25/03	Hartford Crn Hastings	SpaceSta	6/1/02	5/31/03
	HB	10/15/01	8/31/03	Davenport	MOE	9/27/02	3/8/03		LionKing	12/25/02	4/10/03
Brussels	OO	11/25/02	11/25/03		L&C	11/16/02	7/24/03		HB	9/10/02	3/10/03
	SOSPI	10/21/02	12/31/03	Dayton	SpaceSta	7/13/02	7/10/03	Hibbing	L&C	12/10/02	9/6/03
	SpaceSta	5/02	5/03		Trex	3/21/03	11/13/03		MOE	3/1/03	9/30/03
	CTPA	9/5/01	6/30/03		Dolphins	6/1/02	7/30/03	Hong Kong	Wolves	9/6/02	3/6/03
	Galapago	5/2/01	6/03	Dearborn	SpaceSta	5/24/02	5/23/03		AJ	10/18/00	8/31/03
Buffalo Reg Buford Reg	HB	5/1/02	5/03		SU	9/27/02			Dolphins	10/1/02	3/31/03
	SpaceSta	10/26/02	6/30/03		Apollo13	9/20/02	3/20/03	Honolulu Con	SpaceSta	1/1/03	12/31/03
	LionKing	12/25/02	4/10/03	Denver CC Reg	L&C	5/1/02	6/1/03		HH	5/1/00	6/30/03
	LionKing	12/25/02	4/10/03		LionKing	12/25/02	4/10/03		LionKing	12/25/02	4/10/03
	SpaceSta	4/19/02	4/19/03	Denver CM Reg	LionKing	12/25/02	4/10/03	Houston MNS	SpaceSta	6/14/02	6/13/03
Calgary EC	CRA	2/21/03	10/21/03		LionKing	12/25/02	4/10/03		Antarc	2/21/03	6/5/03
	Extreme	1/6/03	4/15/03		HB	9/1/02			Horses	2/21/03	6/5/03
	LionKing	12/25/02	4/10/03	Detroit	JAC	6/7/02	3/9/03	Houston Reg	L&C	1/17/03	6/5/03
	ITD	5/31/02	5/30/03		SpaceSta	9/1/02	9/1/03		ROF	2/21/03	6/5/03
	Bears	7/28/01	8/1/03	Dublin Reg	JGWC	10/5/02	4/4/03		SpaceSta	10/4/02	10/4/03
Calgary FP Calgary SC	JGWC	10/02	10/03		T40	2/1/03	8/1/03	Hull	GC	9/20/02	12/31/03
	SAA	10/1/02	9/30/03		LionKing	12/25/02	4/10/03		LionKing	12/25/02	4/10/03
	TBAA	5/25/02	3/31/03	Duluth	SpaceSta	4/19/02	4/19/03		Bears	3/03	8/03
	Whales	2/2/02	3/31/03		CRA	2/14/03	10/14/03	Huntsville	FOK	3/1/03	3/31/03
	CRA	3/21/03	10/21/03		L&C	10/1/02	3/31/03		SpaceSta	7/1/02	7/1/03
Cape Town ISA	India	10/11/02	10/04	Durham	LionKing	12/25/02	4/10/03	Hutchinson	DIS	5/1/01	4/04
	LionKing	12/25/02	4/10/03		HB	4/27/02	5/04		SpaceSta	5/24/02	5/05
	SpaceSta	4/25/02			LS	5/1/01	4/30/03		SU	3/1/03	8/1/03
Castle Rock Cathedral City	EMSH	3/92		Edmonton Ody	Bears	2/1/02	6/30/03	Ichikawa	AR	1/10/03	9/10/03
	Apollo13	2/20/03	4/20/03		HB	6/22/02	9/30/03		Solarmax	3/15/02	3/14/03
	FOK	2/7/03	4/20/03		SAA	2/14/03	10/14/03		SpaceSta	6/1/02	6/07
Charleston SC	GC	3/15/02	6/30/03	Espinho	SpaceSta	10/11/02	10/10/03	Indianapolis WR	SU	9/27/02	
	SU	1/3/03	7/3/03		Amazon	8/1/02	8/10/03		TBAA	6/1/02	5/31/03
	HB	3/31/03	8/31/03	Fort Lauderdale	LionKing	12/25/02	4/10/03		CTPA	11/1/02	3/31/03
	JAC	2/1/03	5/31/03		CDS	10/5/02	9/30/03	Irvine Reg V Jackson MS	L&C	2/7/03	8/30/03
	LionKing	12/25/02	4/10/03	Fort Worth	CRA	3/8/03	11/8/03		LionKing	12/25/02	4/10/03
Charlotte	LS	11/1/02	10/31/03		MOE	5/25/02	5/24/03		SpaceSta	5/23/02	4/04
	SpaceSta	5/21/02	5/20/03	Frankfurt IM	CRA	2/28/03	10/28/03	Jakarta	LionKing	12/25/02	4/10/03
	CRA	3/20/03	11/20/03		CV	1/7/03	12/31/03		SpaceSta	10/4/02	3/31/03
	JGWC	10/2/02	5/1/03		Horses	1/10/03	1/9/04	Jersey City	Whales	10/4/02	3/31/03
	ITD	5/3/96	5/3/03	Galveston	SpaceSta	5/1/02	5/1/03		AR	12/6/02	12/6/03
Chattanooga	OW3D	2/22/03	2/21/04		Whales	9/1/02	8/31/03		JGWC	10/02	
	SpaceSta	4/19/02	5/23/03	Gandhinagar GSC	SAA	11/2/02	4/30/03	Johannesburg ISA	Pulse	3/3/03	9/4/03
	LionKing	12/25/02	4/10/03		SpaceSta	5/28/02	5/27/03		Africa	3/15/02	3/30/03
	E3D	7/10/02	3/31/03		UGS	6/7/02	4/10/03	Jupiter Crn Kagoshima	AIWC	2/02	9/9/03
	LionKing	12/25/02	4/10/03	Garden City	HaunCast	9/9/01	6/03		LionKing	12/25/02	4/10/03
Chicago Imx	MOE	3/1/03	11/1/03		OW3D	3/1/03	2/29/04		LionKing	12/25/02	4/10/03
	SOSPI	1/31/03	1/31/04	Garza Garcia	SpaceSta	5/24/02	5/05	Kansas City Sci	AlienAdv	1/5/03	3/30/03
	SpaceSta	7/3/02	7/2/03		ITD	10/23/02			E3Dcc	1/5/03	3/29/03
	CRA	2/14/03	10/14/03		SpaceSta	4/19/02	5/05	Kansas City Zoo Kaohsiung	L5	1/1/03	3/31/03
	CRA	2/14/03	10/14/03	Glasgow	OO	11/28/02	5/30/03		L&C	4/22/02	5/30/03
Cleveland	JGWC	10/4/02	4/30/03		Solarmax	4/1/02	3/30/03		SU	1/10/03	4/10/03
	CTPA	3/15/03	9/30/03	Goteborg	SpaceSta	10/1/02	3/31/03	Karlskron	LionKing	12/25/02	4/10/03
	JGWC	10/4/02	10/3/03		Cyberwor	10/1/02	3/31/03		HB	11/9/02	11/8/03
	SpaceSta	11/29/02	11/28/03		Everest	4/15/02	4/14/03	Katoomba	SpaceSta	9/1/02	6/30/03
	MOE	10/15/01	4/15/03	Grand Rapids JLT	HB	10/11/01	9/1/03		HB	10/23/02	10/31/03
Col Springs Cmk	Solarmax	10/1/02	9/30/03		Trex	2/1/03	7/31/03		JAC	6/15/02	9/10/03
	Whales	7/1/02	6/30/03		ATSOT	10/2/01	10/04	Katowice IT	LionKing	12/25/02	4/10/03
	LionKing	12/25/02	4/10/03	Guadalajara Ram Hague	WOC	4/30/02	10/04		GC	6/1/02	5/31/03
	SpaceSta	2/21/03	4/05		HB	8/30/02	12/31/03		MOE	6/1/02	5/31/03
	JGWC	10/1/02	3/03	L&C	L&C	3/6/03	9/6/03	Cyberwor	Whales	6/1/02	5/31/03
Columbus COSI	L&C	10/11/02	6/20/03		LionKing	12/25/02	4/10/03		Yell	6/1/02	5/31/03
	LW	1/19/02	5/24/03		OO	1/24/03	5/30/03		AEK	7/5/02	1/4/04
	Pulse	3/27/03	9/27/03	SpaceSta	SpaceSta	5/31/02	5/04	LionKing	Cyberwor	12/6/02	12/5/03
	LionKing	12/25/02	4/10/03		LionKing	12/25/02	4/10/03		ITD	7/5/02	7/4/03
	AR	2/3/03	8/3/03		CRA	2/14/03	10/14/03		LionKing	12/25/02	4/10/03

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
King of Prussia Reg	Trex	7/5/02	7/4/03	Malta	LionKing	12/25/02	4/10/03	New York Loe Newport Norwalk	Pulse	10/17/02	6/17/03
	LionKing	12/25/02	4/10/03		SpaceSta	11/6/02	11/5/03		LionKing	12/25/02	4/10/03
Krakow IT	MOE	9/13/02	9/12/03		Cyberwor	9/1/02	8/31/03		LionKing	12/25/02	4/10/03
	AEK	12/15/01	6/11/03		E3D	3/1/02	7/31/03		Discov	1/17/03	6/12/03
KSC 1	Cyberwor	7/12/02	7/11/03	Manchester UCI	India	12/15/02	5/03	Nuremberg	L&C	1/17/03	6/12/03
	LionKing	12/25/02	4/10/03		LionKing	12/25/02	4/10/03		T90	1/12/09	12/03
	SpaceSta	9/6/02	9/5/03		HaunCast	9/1/02	2/04		Africa	12/15/01	12/31/03
	Trex	12/15/01	12/31/03		HB	10/12/01	5/03		Cyberwor	2/12/03	2/11/04
KSC 2	Apollo13	9/20/02	12/04	Melbourne ACMI Melbourne WBS	ITD	10/1/02	9/30/03	Oakland	Dolphins	8/15/02	8/14/03
Kuala Lumpur NP	SpaceSta	4/19/02	4/18/04		LionKing	12/25/02	4/10/03		E3D	8/15/02	3/31/03
	AlienAdv	6/1/02	5/30/03		MOE	7/1/02	6/30/03		Extreme	12/22/01	3/31/03
Kuwait City	Cyberwor	12/25/00	12/31/03		LionKing	12/25/02	4/10/03		HB	7/4/02	7/31/03
	FOK	4/17/00	4/16/03	Memphis Muv Memphis Pink	ALBT	2/27/03		Oklahoma City	India	3/1/03	9/1/03
La Coruna	ITD	12/25/00	12/03		AlienAdv	3/14/02	3/31/03		MOE	1/3/03	12/31/03
	MOE	6/12/02	6/11/03		Cyberwor	6/22/01	12/04		MWH	7/4/02	3/31/03
	SpaceSta	10/1/02	9/30/03		HaunCast	9/13/01	8/04		SOSPI	10/31/02	12/31/03
Laie	Trex	9/30/02	9/29/03	Menlyn ISA	HB	10/7/02	10/31/03	Orlando Reg	Antarc	1/1/01	3/30/03
	HB	10/4/02	12/31/03		Horses	9/12/02			HB	8/30/02	6/30/03
Langley FP	LionKing	12/25/02	4/10/03		MOE	10/1/02	12/31/03		MOE	1/1/02	6/30/03
	Dolphins	5/1/01			SAA	10/25/01	4/04	Omaha	Solarmax	9/15/00	3/30/03
Las Palmas	LS	5/1/01		Mexico City Pap Miami Imx	SOSPI	2/13/03	11/30/03		TBAA	1/1/02	12/31/03
	SpaceSta	4/26/02	4/05		SpaceSta	4/19/02	4/04		TF	3/15/03	3/14/04
Las Vegas Imx	LionKing	12/25/02	4/10/03		LionKing	12/25/02	4/10/03	Ontario Reg	CRA	3/6/03	9/30/03
	GC	2/6/03	9/6/03		Kilimanj	3/8/03	11/14/03		SAA	10/18/02	5/03
Lehi	LionKing	12/25/02	4/10/03	Milan WVC Milwaukee	L&C	11/16/02	6/27/03		LionKing	12/25/02	4/10/03
	OM	10/23/02			SpaceSta	6/29/02	3/7/03	Orlando Muv Orlando SC	GC	9/13/02	9/12/03
	SpaceSta	4/19/02	4/18/04		Extreme	6/22/01	3/22/03		LionKing	12/25/02	4/10/03
	AlienAdv	10/29/02	11/30/03		LionKing	12/25/02	4/10/03		LionKing	12/25/02	4/10/03
Leon Exp	HaunCast	10/22/02	11/30/03	Miami Imx	LionKing	12/25/02	4/10/03	Osaka Sci Osaka Sun	CRA	2/15/03	10/15/03
	OO	6/11/02	5/30/03		HB	3/1/03	6/30/03		L&C	10/19/02	5/30/03
Leon Ram	LionKing	12/25/02	4/10/03		LionKing	12/25/02	4/10/03		LW	9/1/02	3/1/03
	SpaceSta	9/21/02	3/15/03		SpaceSta	5/1/02	4/04	Oslo	LionKing	12/25/02	4/10/03
Lincolnshire Reg Little Rock	SU	2/1/03	7/1/03	Mobile	LionKing	12/25/02	4/10/03		SpaceSta	4/19/02	4/04
	LionKing	12/25/02	4/10/03		GC	12/1/02	12/31/03		SpaceSta	5/28/02	11/03
Loch Lomond	L&C	9/21/02	3/15/03		SpaceSta	1/6/03	6/6/03		Niagara	4/13/02	4/27/03
	SpaceSta	1/15/03	9/30/03	Monrovia Krik Montreal VP	ALBT	12/26/02	6/15/03	Paris Geo	CTPA	4/3/02	4/2/03
London BFI	ROLL	7/24/02			CRA	2/28/03	10/28/03		OrigLife	6/26/01	5/03
	Cyberwor	10/20/02	10/19/03		L&C	10/1/02	3/31/03		Pulse	2/5/03	2/5/04
London ONT	HaunCast	12/1/01	8/30/03		SpaceSta	6/1/02	6/1/03	Parker	SAA	10/23/02	10/22/03
	India	9/14/02	9/14/03	Morelia Ram Mumbai	GC	12/1/02	12/31/03		Skydance	7/3/02	7/3/03
	LionKing	12/25/02	4/10/03		SpaceSta	1/6/03	6/6/03		Bears	8/31/02	8/31/03
	Pulse	3/7/03	9/7/03		LionKing	12/25/02	4/10/03		OO	12/20/02	2/28/04
London SM	SpaceSta	4/27/02	4/26/03	Munich	AR	10/11/02	5/10/03	Penrith	Everest	10/1/01	9/30/03
	Trex	7/21/02	7/20/03		India	10/11/02	4/11/03		SAA	3/8/02	3/7/03
	Bears	9/16/02	3/16/03		SpaceSta	4/19/02	4/18/03	Pensacola	CRA	3/20/03	11/20/03
	HB	8/9/02	3/31/03		LionKing	12/25/02	4/10/03		MOF	11/8/96	
Los Angeles CSC	LionKing	12/25/02	4/10/03	Murrieta Myrtle Beach	Everest	4/5/02	5/4/03		SU	9/21/02	3/1/03
	CV	3/10/03	3/28/03		LionKing	12/25/02	4/10/03	Philadelphia	CRA	2/14/03	10/14/03
	Cyberwor	10/20/00	4/19/03		LS	9/1/02	8/31/03		LionKing	12/25/02	4/10/03
	E3D	7/20/02	6/30/03	Nagasaki SM Nagoya OT Nanchang	MOE	10/1/02	3/31/03		SpaceSta	6/1/02	5/04
Los Angeles Loe Los Angeles NA	FOK	3/10/03	3/28/03		Dolphins	9/30/02	3/31/03	Phoenix	HB	8/1/02	8/1/03
	HB	10/11/01	10/31/03		E3D	1/15/01	6/30/03		Kilimanj	12/1/02	5/31/03
	L5	3/10/03	3/28/03		HB	4/18/02	4/30/03		CV	4/6/02	4/10/03
	SOLOE	3/10/03	3/28/03	Nashville Reg Natick JF	JIAC	2/20/03	8/31/03	Pitea	Everest	9/20/02	9/15/03
Louisville	SpaceSta	5/28/02	5/27/03		LionKing	12/25/02	4/10/03		MOE	3/1/01	3/31/03
	JGWC	10/25/02	3/24/03		SpaceSta	5/28/02	5/27/03		CRA	2/21/03	10/21/03
	SpaceSta	4/19/02	4/19/03		SU	3/1/03	12/31/03	Pittsburgh CSC	HB	10/11/02	6/26/03
Lubbock	T40	2/1/03	8/1/03	Nagasaki SM Nagoya OT Nanchang	LionKing	12/25/02	4/10/03		AlienAdv	2/1/00	8/31/03
	Whales	10/25/02	3/31/03		Bears	1/1/03	6/03		Cyberwor	2/1/01	1/06
	LionKing	12/25/02	4/10/03		LionKing	12/25/02	4/10/03		WOC	1/1/02	12/04
	LionKing	12/25/02	4/10/03	New Orleans	LW	5/1/02	5/1/03	Poitiers Solido Portland	SpaceSta	2/1/03	1/31/04
Lucerne	SpaceSta	4/19/02	5/31/03		SOSPI	1/31/03	1/31/04		Bears	11/1/02	
	CRA	3/29/03	11/29/03		ChanJian	10/1/02	3/31/03		CRA	3/7/03	10/7/03
	HB	1/5/02			SAA	10/1/02	3/30/03		L&C	8/16/02	3/15/03
Madrid	LW	9/12/02	3/12/03	Nagasaki SM Nagoya OT Nanchang	Africa	5/1/02	4/30/03	Prague IT	MOE	11/2/01	6/15/03
	ALBT	2/14/03	6/14/03		LionKing	12/25/02	4/10/03		SpaceSta	4/19/02	4/19/03
	L&C	9/5/02	5/31/03		AllAcces	8/22/02	8/21/03		Everest	3/03	9/03
	SpaceSta	11/1/02	5/31/03		Apollo13	9/20/02	3/20/03	Providence Imx	LionKing	12/25/02	4/10/03
Los Angeles CSC	Alaska	2/2/02	6/1/03	New Rochelle Reg	E3D	7/1/02	12/31/03		DIS	9/15/02	3/14/03
	Kilimanj	7/1/02	6/30/03		HB	11/15/02	11/30/03		OO	2/1/03	4/30/03
	OM	9/29/02	3/31/03		SOSPI	1/30/03	1/30/04		AR	2/11/03	9/10/03
	SAA	2/15/03	8/15/03	New York AMNH	Apollo13	9/20/02	3/20/03	Quebec	Galapago	10/11/02	10/10/03
Los Angeles Loe Los Angeles NA	SU	9/24/02	3/31/03		Bugs	3/12/03	8/12/03		HaunCast	12/13/02	4/30/03
	AlienAdv	3/26/03	3/31/04		L&C	1/1/03	6/30/03		India	10/11/02	4/11/03
	E3D	10/26/00			LionKing	12/25/02	4/10/03	Puebla			
	HaunCast	6/12/02	6/30/03	New York AMNH	MOE	9/13/02	9/12/03				
Louisville	HB	11/6/02	10/31/03		Kilimanj	6/24/02	4/30/03				

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Raleigh Exp	Everest	3/14/03	9/27/03		CRA	3/6/03	10/6/03		Trex	7/19/02	7/18/03
	JGWC	10/4/02	5/29/03		L&C	3/15/03	9/14/03	Tsuruga	S&R	11/1/02	3/31/03
Regina	CRA	2/14/03	10/21/03		LionKing	12/25/02	4/10/03	Tulsa Cmk	India	2/21/03	8/03
	LW	9/1/02	3/1/03		SpaceSta	5/30/02	5/30/03		LionKing	12/25/02	4/10/03
Reno Fleisch	Bears	9/23/02	5/23/03	Stockholm	ALBT	9/20/02	9/20/03	Umlhanga ISA	Kilimanj	9/15/02	
	Wolves	10/9/01	5/31/03		E3Dcc	5/5/00	6/30/03		LionKing	12/25/02	4/10/03
Roanoke	HB	10/1/02	5/31/03		HB	11/30/01	6/30/03		Whales	9/1/02	3/31/03
Rochester Cmk	India	2/21/03	8/03		JGWC	11/29/02	11/28/03	Valencia Reg	LionKing	12/25/02	4/10/03
	LionKing	12/25/02	4/10/03		JIAC	3/1/02	3/7/03	Valencia Spn	BP	9/1/01	7/30/03
Rochester MSC	MTA	1/3/03	5/1/03		SAA	9/21/01			HB	11/1/02	5/31/03
	OO	7/4/02	6/30/03		SpaceSta	5/17/02			LS	11/1/02	5/31/03
Sacramento Imx	GC	3/1/03	8/31/03		WABOS	10/16/02	10/20/03		SpaceSta	10/14/02	5/13/03
	LionKing	12/25/02	4/10/03	Sudbury	JIAC	10/1/02	5/31/03		WABOS	5/1/00	5/31/03
	SOSPI	1/31/03	1/31/04		SAA	9/22/02	6/30/03	Vancouver Imx	HB	10/11/02	3/31/03
	SpaceSta	5/1/02	4/04		Trex	3/1/03	9/30/03		India	12/25/02	5/03
Sagamihara	HB	10/19/02	5/31/03	Sydney WBS	Alaska	11/1/02			SOSPI	1/31/03	1/31/04
Saint Augustine	LionKing	12/25/02	4/10/03		ALBT	3/6/03		Vancouver SW	AJ	3/15/03	6/30/03
	OO	1/6/03	5/30/03		Bears	2/03	2/04		Bears	6/29/02	6/03
	SAA	2/4/03	8/30/03		CTPA	3/14/02	3/04		SAA	10/19/02	4/18/03
Saint Louis Arch	L&C	5/25/02	5/23/03		Cyberwor	6/22/01	12/03		UX	3/15/03	6/03
Saint Paul	GC	3/28/03	4/20/03		HauNCast	9/20/01	8/04	Vantaa	AR	2/6/03	2/6/04
	Yell	3/28/03	4/20/03		HB	7/22/02	10/03		CV	9/1/02	8/31/03
Sakai FCSC	SAA	1/1/03			Horses	9/12/02		Victoria	India	1/4/03	
San Antonio 2D	Alamo				MOE	10/1/02	12/31/03		JGWC	9/20/02	
	CRA	2/14/03	10/14/03		SAA	10/25/01	4/04		SAA	3/8/02	
	LionKing	12/25/02	4/10/03		SOSPI	2/13/03	11/30/03		SpaceSta	5/31/02	
San Antonio 3D	HauNCast	6/7/02	6/30/03	Syracuse	SpaceSta	4/19/02	4/04		Trex	3/03	9/03
	Trex	1/3/03	1/2/04		E3Dcc	9/14/02	5/31/03	Vienna LFC	Whales	3/03	9/03
San Diego NHM	OO	3/31/01	12/31/03		LionKing	12/25/02	4/10/03		E3D	6/7/02	6/26/03
	Wolves	2/1/03	5/27/03	Taejon Earth	AlWC	4/1/02	3/31/03		GC	1/10/03	4/10/03
San Diego RHF	AJ	10/5/01	6/30/03	Taejon NSM	Yell	1/22/03	1/24/04		HB	6/7/02	6/26/03
	CRA	2/14/03	10/14/03	Taichung NMNS	HB	7/1/02	7/31/03		ITD	6/7/02	6/6/03
	DIA	3/5/03	4/30/03		OrigLife	1/20/03			OM	10/4/02	3/27/03
	FOK	3/5/03	4/30/03	Taipei AM	AlienAdv	6/16/02	6/15/03		SpaceSta	1/1/03	12/31/03
	JGWC	11/15/02	5/14/03		CTPA	7/5/01	8/14/03		STTM	10/3/02	4/8/03
	L&C	8/2/02	6/3/03		HB	5/1/02	5/10/03	Villahermosa	DIS	9/15/02	3/15/03
	MOE	11/1/01	6/30/03		L5	1/15/03	1/14/04	Virginia Beach	CRA	3/20/03	11/20/03
San Francisco Loe	LionKing	12/25/02	4/10/03		Solarmax	3/1/01	6/28/03		JIAC	9/1/01	3/1/03
San Jose	BP	10/3/02	5/3/03	Taipei MCRC	India	7/1/02	7/1/03		LionKing	12/25/02	4/10/03
	HB	11/6/02	10/31/03		OO	1/1/03	12/31/03		Whales	1/3/03	3/31/03
	LionKing	12/25/02	4/10/03	Tallahassee	AR	3/31/03	9/28/03	Warsaw IT	Dolphins	10/31/02	5/31/03
	MOE	2/12/03	8/31/03		Dolphins	3/31/03	8/31/03		Galapago	7/12/02	
	MTM	10/3/02	5/3/03		MTM	3/1/03	8/31/03		JIAC	12/1/02	7/30/03
	SpaceSta	10/3/02	5/1/03	Tampa Cha	LionKing	12/25/02	4/10/03		LionKing	12/25/02	4/10/03
San Simeon	HCBTD	8/17/96		Tampa MOSI	CRA	2/14/03	10/14/03		SpaceSta	9/1/02	8/31/03
Sandy	L&C	6/7/02	6/6/03		JGWC	11/22/02	5/21/03		Whales	12/31/02	6/30/03
	LionKing	12/25/02	4/10/03		LionKing	12/25/02	4/10/03	Washington NASM	Apollo13	10/25/02	
Sasebo	AJ	1/1/03	3/31/03	Taranto	BP	6/22/02	6/21/03		CV	3/10/03	3/05
Seattle Dome	Bears	11/25/02	11/25/03		LionKing	12/25/02	4/10/03		SpaceSta	4/17/02	
	Dolphins	5/25/02	5/24/03		LS	6/30/02	6/19/03		SU	9/18/02	
	Extreme	5/24/02	5/24/03	Tel Aviv NL	Everest	11/26/02	11/25/04		TF	7/1/76	
Seattle PSC 1	Apollo13	9/20/02	8/16/03	Tempe Imx	CRA	3/1/03	11/1/03	Washington NMNH	Bugs	3/14/03	8/11/03
	L&C	9/2/02	6/30/03		LionKing	12/25/02	4/10/03		Galapago	10/27/99	
Seattle PSC 2	LionKing	12/25/02	4/10/03		SOSPI	1/31/03	1/31/04		L&C	9/20/02	4/1/03
	SpaceSta	5/17/02	5/04		SpaceSta	5/1/02	4/04		Pulse	3/17/03	9/17/03
Sedona	LionKing	12/25/02	4/10/03	Tianjin	GC	2/1/03	1/31/04	West Nyack Imx	L&C	2/6/03	7/4/03
	Sedona	3/28/98	12/31/03	Tijuana	HB	8/17/02	8/31/03		LionKing	12/25/02	4/10/03
Seoul	GC	12/21/02	6/21/03		JIAC	10/5/02	4/4/03		SpaceSta	5/1/02	4/04
Shanghai Dome	GC	1/31/03	1/30/04		OO	10/18/01	12/31/03	Winnipeg	CRA	2/14/03	10/14/03
Shreveport	JGWC	11/16/02	5/14/03	Tokorozawa	SAA	2/22/03			LionKing	12/25/02	4/10/03
	L&C	9/1/02	8/31/03		Alaska	10/1/02	12/31/03		SpaceSta	10/13/02	
	OO	3/15/03	10/15/03		SAA	12/21/02		Woodbridge FP	SpaceSta	4/26/02	4/05
	SpaceSta	7/1/02	6/30/03	Tokyo Sei	LionKing	12/25/02	4/10/03	Woodridge Cmk	LionKing	12/25/02	4/10/03
Singapore DC	AlienAdv	5/1/02	4/30/03		SAA	10/1/02	3/30/03	Wuerzburg	Dolphins	12/1/02	11/30/03
	Niagara	9/1/02	8/31/03		SpaceSta	4/25/02	4/04		HauNCast	12/1/01	5/31/03
	OnGuard	2/13/99	12/03	Tokyo TSC	SAA	11/2/02	4/30/03		India	12/6/02	5/03
Singapore GV	LionKing	12/25/02	4/10/03	Toronto FP	SpaceSta	10/18/02	10/17/03		STTM	12/13/00	5/12/03
Singapore SC	AR	1/4/03	7/4/03	Toronto OP	Africa	9/23/02	6/15/03	Xalapa	UGs	7/1/02	7/21/03
Sinsheim	SpaceSta	5/9/02	5/8/04		ALBT	5/18/02	11/30/03	Yellowstone	HB	12/1/02	12/31/03
Sioux Falls	CV	2/1/03	12/31/03		MOE	9/2/02	6/30/03		Bears	6/1/02	6/1/03
	Dolphins	2/1/03	5/23/03	Toronto OSC	HB	10/12/01			L&C	6/15/02	6/14/03
Speyer Dome	HB	6/6/02	12/31/03		JGWC	5/10/02		Yokohama SC	CTPA	3/23/02	3/22/03
Speyer Imax	CRA	3/27/03	11/27/03		SAA	1/17/03		Zion	ZC	5/24/94	
	Extreme	5/1/00			SpaceSta	10/18/02					
	MOE	2/1/01	6/30/03	Townsville	IOTS	7/19/02	7/18/03				
Spokane	Alaska	3/15/02	6/15/03		SE	7/19/02	7/18/03				

Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
AEK	Africa's Elephant Kingdom	1998	IMAX	OM	Ocean Men	2001	nWP
Africa	Africa: the Serengeti	1994	HMNS	OnGuard	On Guard	1999	unk
AIWC	Adventures in Wild California	2000	MFF	OO	Ocean Oasis	2000	SFI
AJ	Amazing Journeys	1999	HMNS	OrigLife	Origins of Life	2001	BFI
Alamo	Alamo: The Price of Freedom	1988	MFF	OW3D	Ocean Wonderland 3D	2003	3D 3DEL
Alaska	Alaska: Spirit of the Wild	1997	HMNS	Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993	IMAX
ALBT	Australia: Land Beyond Time	2002	HMNS	Pulse	Pulse: A Stomp Odyssey	2002	GSF
AlienAdv	Alien Adventure	1999	3D nWP	ROF	Ring of Fire	1991	SMM
AllAcces	All Access	2001	IMAX	S&R	Siegfried and Roy: The Magic Box	1999	3D IMAX
Amazon	Amazon	1997	MFF	SAA	Shackleton's Antarctic Adventure	2001	WGBH
Antarc	Antarctica	1991	MSI	SE	Special Effects	1996	IMAX
Apollo13	Apollo 13: The IMAX Experience	2002	IMAX	Sedona	Sedona: The Spirit of Wonder	1998	unk
AR	Adrenaline Rush	2002	GSF	Skydance	Skydance	2002	AC
ATSOT	Across the Sea of Time	1995	3D SPC	SOA	Spirit of American	1999	unk
Bears	Bears	2001	NWF	Solarmax	Solarmax	2000	MSI
BP	Blue Planet	1990	IMAX	SOLOE	Secret of Life on Earth	1996	IMAX
Bugs	Bugs!	2003	3D SKF	SOSPI	SOS Planet	2002	3D nWP
CDS	Cirque du Soleil: Journey of Man	1999	3D SPC	SpaceSta	Space Station	2002	3D IMAX
ChanJian	Chang Jiang: The Great River of China	1999	DTI	STTM	Ski to the Max	2000	WBF
CRA	Coral Reef Adventure	2003	MFF	SU	Straight Up: Helicopters in Action	2002	SKF
CTPA	China: The Panda Adventure	2001	IMAX	T40	Titanica (short)	1992	IMAX
CV	Cosmic Voyage	1996	IMAX	T90	Titanica (long)	1992	IMAX
Cyberwor	Cyberworld 3D	2000	3D IMAX	TBAA	To Be An Astronaut	1992	DCI
DIA	Dream is Alive, The	1985	IMAX	TF	To Fly!	1976	MFF
DIS	Destiny in Space	1993	IMAX	Trex	T-Rex: Back to the Cretaceous	1998	3D IMAX
Discov	Discoverers, The	1993	MFF	UGs	Ultimate G's: Zac's Flying Dream	2000	3D GSF
Dolphins	Dolphins	2000	MFF	UX	Ultimate X	2002	BVP
E3D	Encounter in the Third Dimension	1999	3D nWP	WABOS	We Are Born of Stars	1985	3D IMAX
E3Dcc	Enc. in the Third Dim. (ColorCode 3D)	2000	nWP	Whales	Whales	1996	DCI
EMSH	Eruption of Mount St. Helens	1980	DCI	WOC	Wings of Courage	1994	3D SPC
Everest	Everest	1998	MFF	Wolves	Wolves	1999	NWF
Extreme	Extreme	1999	EP	Yell	Yellowstone	1994	DCI
FOK	Fires of Kuwait	1992	IMAX	ZC	Zion Canyon	1994	WCPI
Galapago	Galapagos	1999	3D IMAX				
GC	Grand Canyon: The Hidden Secrets	1985	DCI				
HaunCast	Haunted Castle	2001	3D nWP				
HB	Human Body, The	2001	nWP				
HCBTD	Hearst Castle: Building the Dream	1996	DCI				
HH	Hidden Hawaii	1992	DCI				
Horses	Horses: The Story of Equus	2002	IMAX				
India	India: Kingdom of the Tiger	2002	NWF				
IOTS	Island of the Sharks	1999	IMAX				
ITD	Into the Deep	1994	3D IMAX				
JGWC	Jane Goodall's Wild Chimpanzees	2002	SMM				
JIAC	Journey into Amazing Caves	2001	MFF				
Kilimanj	Kilimanjaro: To The Roof of Africa	2002	HMNS				
L&C	Lewis and Clark	2002	DCI				
L5	L5: First City in Space	1996	3D IMAX				
LionKing	Lion King, The	2002	BVP				
LOLL	Legend of Loch Lomond, The	2002	SKF				
LS	Living Sea, The	1994	MFF				
LW	Lost Worlds: Life in the Balance	2001	PCI				
MOE	Mysteries of Egypt	1998	DCI				
MOF	Magic of Flight	1997	MFF				
MOTM	Mystery of the Maya	1995	BFI				
MTA	Mark Twain's America	1998	3D SPC				
MTM	Mission to Mir	1997	IMAX				
MWH	Majestic White Horses, The	2001	MRF				
Niagara	Niagara	1987	DCI				

March 2003 Bookings Count

#	Film	#	Film	#	Film	#	Film	#	Film
101	LionKing	10	E3D	5	Horses	2	HH	1	HCBTD
90	SpaceSta	10	JIAC	5	Kilimanj	2	MOF	1	LOLL
50	HB	9	AlienAdv	5	Solarmax	2	MTM	1	MOTM
32	L&C	9	Apollo13	5	UGs	2	Niagara	1	MTA
30	CRA	9	Everest	4	Alaska	2	OrigLife	1	MWH
27	MOE	8	AR	4	BP	2	S&R	1	OnGuard
27	SAA	8	CTPA	4	DIS	2	T40	1	Ozarks
17	HaunCast	8	ITD	4	L5	2	TF	1	ROF
16	JGWC	8	LW	4	OM	2	WABOS	1	SE
15	Cyberwor	7	ALBT	4	Yell	2	WOC	1	Sedona
14	GC	7	Extreme	3	Bugs	1	Alamo	1	Skydance
13	Bears	7	Pulse	3	IOTS	1	AllAcces	1	SOA
13	India	6	CV	3	OW3D	1	Amazon	1	SOLOE
13	OO	6	Galapago	3	STTM	1	ATSOT	1	T90
12	SOSPI	6	LS	3	TBAA	1	CDS	1	UX
11	Dolphins	5	Africa	3	Wolves	1	ChanJian	1	ZC
11	SU	5	AJ	2	AEK	1	DIA		
11	Trex	5	E3Dcc	2	AIWC	1	Discov		
11	Whales	5	FOK	2	Antarc	1	EMSH		

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold**.

<p>360-Media 615 Anita St, Ste 100 Laguna Beach, CA 92651 USA Tel: 714-381-7498</p> <p>aGepro Cinéma AC 100 Rue de Sevres Boulogne, 92100 FRANCE Tel: +33-1-46 03 01 77 Fax: +33-1-48 25 86 17 www.ageprocinema.com</p> <p>Amaury Sport Organization 2 rue Rouget de l'Isle Issy les Moulineaux, 92130 FRANCE Tel: +33 1 41 33 14 16 Fax: +33 1 41 33 14 29</p> <p>Aoi Advertising Promotion, Inc. 1-6-1 Osaki, Shinagawa-ku Tokyo, 141-8580 JAPAN Tel: +81-3-3779-8007 Fax: 011-81-3-3779-8415 http://aoi-pro.com</p> <p>Aperture Films PO Box 638 Laguna Beach, CA 92652 USA Tel: 949-376-7456 Fax: 949-376-9137 www.aperturefilms.com</p> <p>Australian Centre for the Moving Image PO Box 14, Flinders Lane Melbourne, VIC 8009 AUSTRALIA Tel: +61-3-8663-2200 Fax: +61-3-8663-2498 www.acmi.net.au/</p> <p>Ballantyne of Omaha 4350 McKinley Street Omaha, NE 68112 USA Tel: 402-453-4444 Fax: 402-453-7238 www.ballantyne-omaha.com</p> <p>Bharatbala Productions Ltd. G-9 Satnam Sagar 20, Peddar Road Mumbai, 400 026 INDIA Tel: +91-22-382-3649 Fax: +91-22-388-6659</p> <p>Buena Vista Pictures Distribution BVP 350 S. Buena Vista Street Burbank, CA 91521-1232 USA Tel: 818-560-6200 www.disney.go.com</p> <p>Carnegie Science Center One Allegheny Avenue Pittsburgh, PA 15212-5850 USA Tel: 412-237-3400 Fax: 412-237-3375 www.csc.clpg.org</p> <p>Cine Dok GmbH Weydinger Str. 22 Berlin, D-10178 GERMANY Tel: +49-172-858-3137 Fax: +49-30-29-666-536</p>	<p>Consolidated Film Industries 959 North Seward Street Hollywood, CA 90038 USA Tel: 323-960-7200 Fax: 818-260-3851 www.cfi-hollywood.com</p> <p>Dentsu Tec, Inc. DTI 1-8-9 Tsukiji, Chuo-ku Tokyo, 104-8411 JAPAN Tel: +81-3-5551-9306 Fax: +81-3-5551-8810</p> <p>Destination Cinema, Inc. DCI 4155 Harrison Boulevard, Ste 210 Ogden, UT 84403 USA Tel: 801-392-2001 Fax: 801-392-6703 www.destinationcinema.com</p> <p>EarthShip Productions 3806 Cross Creek Road, Ste D Malibu, CA 90265 USA Tel: 310-317-9477 Fax: 310-317-9158 www.earthship.tv</p> <p>Eastman Kodak Company 6700 Santa Monica Boulevard Hollywood, CA 90038-1203 USA Tel: 213-464-6131 Fax: 213-464-5886 www.kodak.com</p> <p>Egoli Tossell Film AG Burgstrasse 27 Berlin, 10178 GERMANY Tel: +49-30-246-5650 Fax: +49-30-246-56524 www.egolitossell.com</p> <p>Extreme Productions EP 4107A - 11 Street S.E. Calgary, AB T2G 3H1 CANADA Tel: 403-263-6036 Fax: 403-263-6130 www.extreme70mmfilm.com</p> <p>Fort Worth Museum of Science and History 1501 Montgomery Street Fort Worth, TX 76107-3017 USA Tel: 817-255-9300 Fax: 817-732-7635 www.fortworthmuseum.org</p> <p>Futuroscope RN 10, BP 2000 Jaunay-Clan, 86130 FRANCE Tel: +33-5-49 49 30 00 Fax: +33-5-49 49 30 30 www.futuroscope.fr</p> <p>Gaylor Entertainment 1 Gaylor Drive Nashville, TN 37214 USA Tel: 615-316-6580 www.gaylorentertainment.com</p> <p>Giant Screen Films GSF 500 Davis St., Suite 1005 Evanston, IL 60201 USA Tel: 847-475-9140 Fax: 1-847-475-9145</p>	<p>www.giantscreensports.com Giant Screen Theater Association 444 Cedar St, Ste 810 Saint Paul, MN 55101 USA Tel: 651-292-9884 Fax: 651-292-9901 www.giantscreentheater.com</p> <p>Glasgow Science Centre 50 Pacific Quay Glasgow, Scotland G51 1EA UNITED KINGDOM Tel: +44-141-420-5010 Fax: +44-141-420-5011 www.gsc.org.uk</p> <p>Goto Optical Manufacturing Co. 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Putnam Ave, Suite 103 Greenwich, CT 06830 USA Tel: 203-661-5678 Fax: 203-661-5556 www.nwave.com</p> <p>Pacific Title and Art Studio 6350 Santa Monica Blvd. Hollywood, CA 90038 USA Tel: 323-464-0121 Fax: 323-461-8325 www.pactitle.com</p> <p>Primesco Communications, Inc. PCI 1200 McGill College, Suite 2210 Montreal, QC H3B 4G7 CANADA Tel: 514-874-9551 Fax: 514-874-9068 www.primesco.com</p> <p>Principal Media Group Picture House 65 Hopton Street, Bankside London, England SE1 9LR UNITED KINGDOM Tel: +44-20-7928-9287 Fax: 011-44-20-7928-9886 www.principalmedia.com</p> <p>Productions Dussart PD 14, rue des Carrières Suresnes, 92150 FRANCE Tel: +33 1 4204 6645 Fax: +33 1 4204 6645</p> <p>Productions Pascal Blais, Inc. PPB 1155 rue Wellington Montreal, QC H3C 1V9 CANADA Tel: 514-989-9772 Fax: 514-989-7018</p> <p>Regal Entertainment Group 7132 Commercial Park Drive Knoxville, TN 37918 USA Tel: 865-922-1123 Fax: 865-922-3188 www.regalcinemas.com</p> <p>Reuben H. Fleet Science Center P.O. 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Classified Ads

POSITIONS SOUGHT

Theater Director/ Consultant

Large-format industry professional with ten years' experience. I am looking for a challenging position as a theater director or other position managing 15/70 systems and theaters. I am also available for consulting.

I have been responsible for building, operating, and maintaining multiple large-format theaters. My responsibilities have included negotiating film exhibition and hardware maintenance contracts, overseeing construction, consulting, and supervising technical operations.

I'm proficient in the operation of many projection systems including IMAX 2D and 3D GT. Also Mark 1, QTRU, Sonics PSE, DTAC and various dubbers. Additional systems experience includes Iwerks 15/70 equipment and all ancillary systems.

I am willing to relocate worldwide. My current résumé is available upon request. Please contact John Moon at: JohnatI-MAX@aol.com or call 702-648-2554.

Experienced IMAX Senior Projectionist

Experienced IMAX SR projectionist, 2 1/2 years maintaining and running 2D and 3D shows in a multiplex environment. Experienced and self-taught on all facets of the DTAC system, troubleshooting the system and Sonic systems. Experience with rectifiers and exhaust fan systems. Fully experienced on Hobart 3D glass-washing units, inventory control on 3D glasses, and maintaining records.

Experience with Showtime Laser and Intelligent Light systems (Technobeams), Avolite, and Azure 2000 board. Experience with 35mm

projection (manual), assembly/disassembly of films/trailers. Experience on Dolby A units.

Trained as an Audio Engineer (Graduate of Trebas Institute, Toronto), experience in staging, lighting, set construction, sound design, and operations. Have worked at various live and theatrical venues.

Very pro-IMAX/LFF person. Totally dedicated to the industry. Marketing/promotional ideas abound. Willing to learn any IMAX system. Willing to learn/work with any IMAX/LF film production, post production, or any other companies.

Very people-oriented. Enjoy telling people all about IMAX and the systems I work with. Team player. More than 12 years of combined experiences. Canadian resident, willing to re-locate anywhere. Contact Bill Killough, imaxguy@sympatico.ca

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SHORTS

NASCAR 3D film starts rolling

Cameras began rolling for *NASCAR: The IMAX Experience* at the Daytona 500 on Feb. 16. The film, produced by the National Association for Stock Car Auto Racing (NASCAR) and Imax Corporation and distributed by Warner Bros., will open exclusively in IMAX theaters in the spring of 2004. The film is Warner's first LF project.

Simon Wincer, fresh off of shooting Disney's *The Young Black Stallion* is directing. James Neihouse is cinematographer, Lorne Orlean and Doug Hylton are producers, and Neil Goldberg, producer of Fox's NASCAR coverage, is the film's executive producer.

Shooting will resume in April as the crew captures footage at several more races, at team shops, and at NASCAR's research facility over the following four months.

Moscow IMAX to open in April

The Nescafé IMAX Theatre will open in a new Moscow shopping mall on April 4. In honor of Russia's Cosmonaut Day, April 12, the anniversary of the first human space flight by Yuri Gagarin in 1961, the theater will open with *Apollo 13: The IMAX Experience*. This will be the first time the film has been shown in any format in Russia. The theater will also show *Everest* and *Africa's Elephant Kingdom*.

The 372-seat 3D theater, sponsored by the Russian division of Swiss food conglomerate Nestlé, is located in Ramstore City, a 740,000-square-foot (68,000-square-meter) Western-style mall. The theater is operated by Britain's BFC Media through a wholly-owned Russian subsidiary, BFC Cinemas.

New Magic Carpet film coming

Futuroscope, the theme park of the moving image near Poitiers, France, has commissioned a new film for its IMAX Magic Carpet theater, the only LF theater in the world with one screen in front of



Filming for NASCAR started at the Daytona 500 in February.

the audience and one below. The format, a brainchild of Imax Corporation co-founder Roman Kroitor, was first introduced in a temporary theater at the Expo '90 in Osaka, Japan.

Kroitor wanted to simulate the experience of flying by placing a full-sized IMAX screen beneath the audience's feet, visible through Plexiglas floor panels. Only one film was made using the technique, *Flow-ers in The Sky*, a 15-minute film about butterflies. It has been showing at Futuroscope since 1992.

The park is now preparing to make a replacement film, tentatively titled *L'air et l'eau* (Air and Water). The €6.6 million (US\$7.3 million) film will examine the reactions of the denizens of air and water—birds and marine mammals—as the weather worsens over the course of a day. The film's executive producer will be Jacques Perrin, producer of 1996's *Microcosmos* and last year's *Le Peuple Migrateur*, which is nominated for the Best Documentary Feature Oscar this year.

Futuroscope has experienced financial and operational difficulties over the past few years. In 2000, management of the park was acquired by Amaury Sport Organization, the media group which runs the Tour de France and the Paris-Dakar Rally. But despite layoffs and a restructuring of admissions fees, the company has not been able to make the park profitable, so last fall operations were once again assumed by the local government, the Conseil Général de la Vienne. The new Magic Carpet film is one of several efforts to bring visitors back to the park.

Vikings to film this summer

Quebec-based Sky High Entertainment, producer of

Ultimate G's and *Adrenaline Rush*, will start shooting its third LF film, *Vikings*, in May for a Spring 2004 release. Written and directed by Marc Farfard and produced by Carl Samson, the film will be shot in Quebec, Newfoundland, Greenland, Iceland, the U.K., and Norway.

Widescreen Weekend in Bradford

The National Museum of Photography, Film, and Television in Bradford, UK, will host its annual Widescreen Weekend March 21-24 as part of the two-week-long Bradford Film Festival.

Widescreen shows will include *Cinema Holiday* in Cinerama; *The Robe*, *Forty Guns*, and *Silk Stockings* in 70mm CinemaScope; as well as 70mm screenings of *The Deer Hunter*, *Spartacus*, and *2001: A Space Odyssey*. Experts Joe Dunton, Gerry Fisher, and John Belton will give lectures on various aspects of wide screen cinema.

For more information, visit www.bradfordfilmfestival.org.uk

(see **SHORTS** on page 11)

Photo Courtesy of NASCAR